

DOCUMENT RESUME

ED 337 784

CS 213 027

AUTHOR Bass-Nelson, Erlene
TITLE Enriching and Increasing Kindergarteners' Knowledge, Ability to Recite, Write, and Appreciate Poetry Integrated across a Standardized Curriculum.
PUB DATE 91
NOTE 261p.; Ed.D. Practicum, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043)
EDRS PRICE MF01/PC11 Plus Postage.
DESCRIPTORS Class Activities; Creative Writing; Integrated Curriculum; Kindergarten; *Kindergarten Children; Lesson Plans; *Parent Participation; *Poetry; Primary Education; *Reading Skills; Teaching Methods

ABSTRACT

A practicum was designed to improve 30 kindergarteners' understanding, enjoyment of, and ability to compose poetry integrated across the curriculum in order to enhance their cognition and reading skills. The practicum was also designed to impart the value of teaching poetry to young children. Parents were involved in the process. The practicum offered a poetry supplement integrated across the curriculum for use by teachers and a history of rhyme and poetry for use by teachers and parents, administered surveys to parents and children, administered pre- and posttests to kindergarten pupils, organized daily experiences for the children's classroom poetry exposure and opportunities for display of their work, and presented a poetry production by the children to their school. Analysis of the data revealed that 11 of the 13 goals were met which exceeded projection, and 2 goals were met at a high level. The results strongly demonstrated that: using poetry daily can increase children's poetry skills and curriculum cognition; use of phonology, alliteration, and rhyme can facilitate early reading ability; and teachers and parents can gain more competence and self-esteem by using poetry. (Fifteen tables of data are included. Sixteen assessment instruments, forms, and checklists; a list of supplies, equipment and materials; a poetry supplement to a standardized curriculum; and an essay entitled "Origin and History of Rhyme and Poetry" are attached.) (Author/RS)

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ED337784

Enriching and Increasing Kindergarteners' Knowledge,
Ability to Recite, Write, and Appreciate Poetry
Integrated Across A Standardized Curriculum.

by

Erlene Bass-Nelson

Cluster 36

A Practicum I Report presented to the
Ed.D. Program in Early and Middle Childhood
In Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

Nova University

1991

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PRACTICUM APPROVAL SHEET

This practicum took place as described.

Verifier:

Bernice B. Campbell
Bernice B. Campbell (Mrs.)

Early Childhood Supervisor
Title

2205 N. Leford Street
Philadelphia, Pa. 19131
Address

July 3, 1991
Date

This practicum report was submitted by Erlene Bass-Nelson under the direction of the adviser listed below. It was submitted to the Ed.D. Program in Early and Middle Childhood and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova University.

Approved:

9/15/91
Date of Final Approval of
Report

Victoria J. Dimidjian
Victoria J. Dimidjian, Ph.D., Adviser

Acknowledgements

The writer would like to thank Nova University for this exciting practicum experience and her practicum advisor, Dr. Victoria Dimidjian, for her expertise and guidance. Warm and grateful thanks are extended to her early childhood supervisor, Mrs. Bernice Campbell for her encouragement and suggestions, and to the reading supervisor of this work setting, Dr. Cecelia Evans, for her positive reinforcement and exposure. A sincere thank you is offered to her principal, Mrs. Sybil Waldman, for her gracious recognition of the successful poetry outcomes, and to Mrs. Faith Green, reading teacher in this work setting, for her tireless and expert contributions. Special thanks and profuse appreciation is extended to Angela Dickerson for her availability, kindness, patience, and typing skills. Much gratitude is offered to the writer's family for their understanding and assistance. An unusual thank you is expressed to Valley Green's Wissahickon woods and creek for their poetic beauty of nature which provided tranquillity and inspiration as a place to think and write.

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Abstract

Enriching and Increasing Kindergarteners' Knowledge, Ability to Understand, Recite, Write, and Appreciate Poetry Integrated Across a Standardized Curriculum. Nelson, Erlene Bass., 1991: Practicum I Report, Nova University, Ed.D. Program in Early and Middle Childhood. Children's Poetry/Early Childhood/Kindergarten/Integrated Curriculum/Nursery Rhymes/Parent Involvement/Reading/Teaching Poetry/Young Children.

This practicum was designed to improve kindergarteners' understanding, enjoyment of, and ability to compose poetry integrated across the curriculum in order to enhance their cognition and reading skills. It was also designed to impart the value of teaching poetry to young children. Parents were involved in the process.

The writer developed a poetry supplement integrated across the curriculum for use by teachers and a history of rhyme and poetry for use by teachers and parents, administered surveys to parents and children, administered pre and posttests to kindergarten pupils, organized daily experiences for the children's classroom poetry exposure and opportunities for display of their work, and presented a poetry production by the children to their school.

Analysis of the data revealed that 11 of 13 goals were met which exceeded projection, and two goals were met at a high level. The results strongly demonstrated that: using poetry daily can increase children's poetry skills and curriculum cognition; use of phonology, alliteration, and rhyme can facilitate early reading ability; and teachers and parents can gain more competence and self-esteem by using poetry.

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CHAPTER I

INTRODUCTION

Description of Work Setting and Community

This practicum was conducted in a work setting which involved 60 kindergarten children, ages four to six, of which 30 children attended one-half day class sessions daily in each of two classes. The kindergarten classes are in a public elementary school located in a lower socioeconomic and culturally deprived minority neighborhood of a large eastern metropolitan city which ranks among the upper third in size in the nation. The enrollment of the school is 534 pupils of which two-thirds are girls and one-third are boys in grades kindergarten through grade 5. Ninety-five percent of the children are black, English speaking. The remaining 5% are Spanish, African, and West Indian.

The staff is comprised of a principal, guidance counselor, nurse, community coordinator, resource teacher, two non-teaching assistants, two secretaries and 35 professional faculty members of which eight are specialist teachers for music, art, reading, science, and physical education. The remaining 19 supportive staff includes teaching assistants for the lower grades, reading assistants for third and fourth grades, food service workers, bus attendants and custodian personnel. The staff is integrated and racially balanced.

The school is a three-story, red brick structure, attractive and well-maintained, with a large, clean, asphalt-covered playground, rendering the environment inviting to the children. The building has an auditorium, combination gymnasium and lunchroom, and combined library and instructional materials center. There are converted classrooms for the specialist teachers, and a small math and computer laboratory. Additionally, there is a faculty dining room and separate lounges for male and female employees. The teachers exhibit pride in providing beautiful classroom settings, and timely bulletin boards in the corridors.

The overall school day is begun with a public address by the principal which is broadcast throughout the school to faculty and pupils in the form of welcome, announcements, oral contributions by pupils, and a cognitive information question for the day. Pupils respond to the question at a predesignated area by a designated time. The quizzes are directed at two levels; grades K through two, and grades three through five. Verbal acknowledgements are given for correct answers at the morning broadcast on the following day. A calming ambiance is established throughout the the school daily with classical, instrumental music, delivered softly via the public address system for the entire day.

Writer's Work Setting and Role

The kindergarten wing is a new circular addition to a rectangularly shaped building with each of two kindergartens occupying one-half of the circle. A moveable, folding, wooden wall separates the two rooms, but

is unopened due to furniture placement. Each kindergarten room has ample natural light provided by overhead and side windows and is spacious, clean, and attractively equipped with necessary furniture, and materials. The kindergarten classrooms are designated by the symbols K-1 and K-2. K-1 classroom has two one-half day sessions daily; a three hour a.m. session and a two hour p.m. session. K-2 classroom is in session for morning half-days only due to a decrease in overall enrollment. Each of the two kindergarten teachers is provided with a ten-month teaching assistant. Parents are welcome and invited to volunteer their services daily. There is an atmosphere of friendliness, cheerfulness, and cooperation among the kindergarten staff with the interest of the child as the common goal.

The writer is a female kindergarten teacher trained in elementary education at the bachelor's degree level, and in early childhood at the master's degree level. She has 33 years of public school teaching experience in kindergarten, has served as kindergarten classroom demonstration teacher, lead teacher of two summer headstart programs, and one kindergarten work-shop, in addition to participating in numerous early childhood developmental programs and conferences. Further informal, but important experience in early childhood development has been gained as a parent and a grandparent.

The current role of the writer is lead teacher for the school year of 180 days, of two one-half day session kindergarten classes daily, of 30 pupils each, aided by a teaching assistant in room K-1, thus being the senior kindergarten staff person and mentor to the remaining kindergarten teacher on the faculty. This role is further defined as

the initial contact person of the elementary school educational process, as an interactionary between the beginning child, parents, and the school.

The teaching responsibilities are; providing opportunities for and monitoring of the cognitive, physical, social, psychological, and emotional growth and development of the kindergarten-age child. To facilitate these responsibilities adequately, the writer must be familiar with current research findings relating to developmentally appropriate practices in the kindergarten. Knowledge of, and contact with, referral sources to extend the sound developmental process of the kindergarten child are utilized if necessary.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

The problem description for this practicum was confined to the a.m. kindergarten session of this work-setting. Twenty-seven out of the 30 children, ages four years, seven months through five years, seven months, who entered the K-1 a.m. kindergarten class in September of 1990 were children who had no previous school experience. One child had attended Get-Set, two children attended Head-Start, and no children had attended Nursery School. All of the kindergarten enrollment were Black children who resided in the neighborhood of the work-setting which is of the lower socioeconomic level. Twenty-six out of 30 of these children came from families who were on welfare, or public assistance, and 24 out of 30 came from families with mother-only present. These figures were taken from the standard enrollment applications prepared by the writer at the time of admission of these children into kindergarten.

Informal school entry surveys with the maternal parent revealed little, or no, in-home cognitive material or training of these kindergarteners before school age. In previous years, among other cognitive skills, kindergarteners had not been exposed to finger plays, nursery rhymes, and poetry, with and without music, and exhibited little recognition and participation. The difficulty encountered was assisting

these children to understand and become interested in an unfamiliar language concept of rhyme and poetry which is usually experienced beginning at age three, or before, by children of middle-class families whose parents read and sing to them, have cognitive materials and literature in the home, and take them to libraries and on excursions to enhance their exposure and knowledge. If the kindergarteners had had previous exposure to rhythm and rhyme before entering school and had been richly exposed to their immediate and extended environments, they would have had enriched language facility, better rhythmic coordination, increased knowledge of their environment, and enjoyment of the beauty of poetical expression. Further difficulty was encountered when attempting to specifically teach these children daily to aurally recognize and enjoy rhymes, memorize and recite them, and later compose original free verse and poetry relating to language arts, math, social studies, science, health, safety, and music. An additional problem was that there was limited provision in the School District Standardized Curriculum to adequately correct this problem.

Clearly then, the problem was that the 30 kindergarten children in the a.m. kindergarten in this elementary school did not and would not possess adequate exposure, knowledge, ability to understand, recite, write, and appreciate free verse, finger plays, nursery rhymes, and poetry at the kindergarten level across subject areas of the required Standardized Curriculum unless measures were taken for correction and enhancement.

Problem Documentation

The existence of this problem was evidenced by informal parental surveys during the second week of September, 1990 conducted by the writer after school-entry registration and before attendance by the children during which the parent, or parents, were asked yes-no questions pertaining to their knowledge and use of rhyme with their children. Six of 30 parents surveyed on a form designed by the writer had any knowledge and understanding of rhyme and poetry (See Appendix A). Table 1 provides an illustration of the results of this survey.

Table 1

Parental Response from Initial Teacher/Parent Survey

Total Number of Surveyed Parents of K-1 a.m. children		
	<u>Yes</u>	<u>No</u>
Could recite a finger play	1	29
Could recite a nursery rhyme	1	29
Owned a finger play book	0	30
Owned a nursery rhyme book	1	29
Read nursery rhymes to their child	1	29
Owned a poetry book	0	30
Read poetry to their child	0	30
Recited a poem	0	30
Named a poet	0	30
Wrote a poem	0	30
Liked poetry	2	28
Knew the origin and history of rhyme	0	30

During class, the children were observed by the writer to have short attention spans, disinterest and little comprehension in the use of poetry as compared to higher interest in other areas of the curriculum. The problem was further evidenced by observation of the children in class who made no response when asked to recite or sing a finger play, identify a picture of a nursery rhyme, or recite or sing it. This observation was check-listed on a form devised by this writer (See Appendix B). Table 2 provides an illustration of the results of this check-list.

Table 2

K-1 Kindergarten Children with Prior Knowledge of Poetry

Total number of Children - 30		
	<u>Yes</u>	<u>No</u>
Recited a finger play	0	30
Sang a finger play	1	29
Identified a nursery rhyme picture	4	26
Recited a nursery rhyme	0	30
Sang a nursery rhyme	2	28
Recited a poem	0	30
Wrote a poem	0	30

Additional evidence of the problem was that the School District Standardized Curriculum Guide required teaching poetry during a portion of the school year within the reading, English, and language arts components of the daily curriculum, instead of as a daily, on-going

ten-month procedure integrated across all subject areas. As supported by the Director of School Age Programs of this school district, during a meeting with the writer on May 16, 1990, the Curriculum Guide provided no poetry supplement with poetry integrated across the subject areas of the curriculum, which resulted in the writer previously teaching poetry to the kindergarten children only to correspond with the requirements of the Standardized Curriculum Guide, resulting in low test scores on the standardized tests in this area. Previous year's standardized test results in this work-setting have supported the problem. Twenty-four of 30 children tested in the 1988-1989 school year scored below the 50th percentile on the subtests of phonology, alliteration and rhyme. These findings, of course, may vary from year to year, as children differ from year to year. The findings of Tables 1 and 2, revealed the deficiencies in the recognition, understanding, and use of rhyming words in poetry at the kindergarten level in the current academic year.

In previous years, the kindergarten children in this work-setting had not recited favorite, or original poetry over the school-wide public address system, as did pupils in grades 1 through 5. Nor had there been a display of kindergarten original free verse and poetry on the school hall bulletin boards, exhibitions at the local district Language Arts Festivals, nor publications in the local weekly newspaper, as that done by pupils in the other five grades of this school.

Two final problems evidenced were: those of parental disinterest in assisting their children to know, understand, and appreciate poetry; and research suggestions that there has been a national decline in the use of poetry in homes and schools beyond bound verse.

Causative Analysis

One factor related to the cause of the problem was that the parents of these kindergarten children had not exposed their children to poetry and rhyme nor taken them on many excursions to extend their knowledge of their environment before entrance into school, as supported by the required school interview. This caused the children to begin school limited in their understanding of the essence of poetry, it's rhythm and relationship to music; limited in their abilities to detect rhyme and how to categorize words by their sounds; underdeveloped skills of observation; and limited imagination and skills for expressing creative thought. Parental unfamiliarity caused child unfamiliarity.

A factor related to the children's disinterest and low comprehension in the use of rhyme and poetry, as compared to higher interest in other areas of the curriculum after beginning school in this work setting, was caused by the way poetry had been presented in this school. Drills, rote learning, phonics, and structural analysis caused boredom in already short attention spans. Poetry that was irrelevant to young children's everyday lives created disinterest. Presenting poetry occasionally, or requiring children to be listeners only, rather than participants, added further to disinterest and reduced comprehension.

A major cause of the problem of kindergarten children's disinterest and inefficiency in rhyme and poetry literacy after beginning school was this school district's otherwise excellent Standardized Curriculum Guide, which limited the teaching of poetry during half-day sessions to occasionally, over a five-month period, and in a general manner rather than in a daily, integrated subject-across-the-curriculum manner. The

cause of this requirement was that the school day was short. The a.m. daily session was only three hours in duration and the standardized curriculum required the teaching of all subjects across the curriculum in an academic type kindergarten leaving little time for teaching rhyme and poetry. This general and occasional presentation of rhyme and poetry resulted in low scores on standardized tests of children's rhyming, phonology, and alliteration abilities. The scores were directly caused by the amount of time devoted by the parent and teacher to the use of rhyme and poetry.

The major cause of the problem had been further experienced by the writer in previous years by not having a readily accessible poetry guide integrated across the curriculum, and not requiring pupils to listen to, recite, or compose poetry beyond the minimal requirements of the Standardized Curriculum, because the writer did not fully understand the direct relationship between the knowledge of rhyme and poetry and the development of phonological skills related to early reading, writing, and spelling; nor the benefits of poetry in the formation of listening skills, parent-teacher-child bonding, group participation, rhythm, movement, imagination, dramatic skill, illustration, humor, or language and writing facility; nor did the writer herself know the history and origin of rhyme and poetry.

Because of inadequate exposure to rhyme and poetry by parents and teachers, and because of non-requests by the principal to do so, kindergarten children in this work setting had not recited favorite or original poetry over the school-wide public address system as had pupils in grades 1 through 5. Nor had their rhymes and poetry been displayed

on hall bulletin boards, or at school district Language Arts Festivals, nor published in the local neighborhood newspapers as had the other five grades of this school.

Two final causes of the problem were: first, not only parental ignorance of rhyme and poetry, but parental disinterest in assisting their kindergarten children to know, understand, and appreciate poetry since they had not been exposed to poetry themselves, had little time to devote to poetry in the home, allowed their children more spectator time as television viewers rather than participatory time with poetry, and did not know the origin and history of rhyme and poetry; second, that a national decline in the use of poetry in homes and schools was due to shortages of books, overcrowding of children in schools, school curriculums, and inconsistencies between school districts and schools within school districts. Specifically then, the causes of the problem in this work-setting were; parental inadequacy and disinterest in poetry; School District curriculum requirements; pressures on teaching time available for "special" subjects like poetry; prior teacher knowledge, appreciation, and ability; limited availability of materials; and overcrowding of classes.

Relationship of the Problem to the Literature

There was a wealth of literature written by professionals about the problem posed by the writer. The preliminary literature review showed MacLean, Bryant, and Bradley (1987), Beard (1987), and Dowker (1989), all discussing the problems children between the ages of three and six have being aware of rhyme and alliteration. All three sources

above suggested that adults do not realize that children at ages two and three are capable of learning and understanding rhyme and poetry and that upper and middle-class children have more exposure and reasonable knowledge of nursery rhymes than do children of lower socioeconomic groups. They further suggested if children are not exposed to rhyme and poetry between ages three to five, they will have difficulty with sound perception and ability to learn to read. Bryant, Maclean, and Crossland (1988) disclosed that some young children, across socio economic status and I.Q., who were not exposed to poetry very early, will have problems later with phonological tasks. They also indicated the surfacing of reading and spelling problems.

Other literature gave evidence to the problem of children not possessing exposure, knowledge, appreciation, and ability to understand and write poetry at the kindergarten level. Livingston (1986) suggested that adults are afraid of poetry and that they are reluctant to use rhyme and poetry with children, and when doing so, do it hurriedly and without feeling. It was further mentioned that young children do not know the difference between prose, verse, and poetry. Lynne (1985) discovered that some parents, if they read nursery rhymes at all, read them for the wrong reasons. Lynne also stated that parents often use rhymes as a measure of desperation to quiet or placate a child rather than for bonding and educational value. This study indicated that parents fail to scrutinize content for violence and amorality, as well. Scannell (1987) believed younger children have misconceptions about what poetry is. Adults select for the most part, only poetry with meter and rhyme, and poetry with moral and spiritual guidance. Scannell also

reported that not enough importance is attached to children being encouraged to write their own poetry, reciting it aloud, nor listening to it being well-spoken.

A problem DeSantis (1986) suggested was that both parents and teachers do not know the history and origin of nursery rhymes. This condition limits their interest and ability to teach rhymes to children. Stated was that parents and teachers often choose rhymes that are inappropriate for young children, or choose them as rituals with little understanding or explanation of their meaning. Kirk (1986) maintained that it is difficult anyway to teach poetry to young children without discouraging their interest. He proposed that it is difficult as well, to motivate children to like poetry. He also stated the difficulty in eliciting from children, creativity and imagination for oral and dramatic presentations.

Huse (1989) claimed teachers on the whole have a poor understanding of poetry. He further claimed that teachers present rhyme and poetry that employs gimmicks and cliches. Also disclosed by him was that many adults who teach poetry require children to listen, learn, and write poetry without considering Piaget's proposed natural stages of development. Harms and Lettow (1987) proposed that teachers neglect teaching rhyme, verse, and poetry to young children. They found that teachers provide instructional situations that are directed toward poetry skills and understandings that are meaningful to adults, but meaningless to children. Their study also suggested that adults allow children too much spectator time, and not enough participatory time in activities such as learning poetry. Concurring with the above theory

was Beard (1987) who reported that few teachers know how to teach poetry. Beard reported on the decline in the use of poetry by primary grade teachers. It was determined that a problem is that teachers do not know the major role poetry can play in early reading development.

Andrews (1988) suggested that inappropriate presentation of poetry to young children by teachers, limits their ability and desire to learn and compose poetry. It was stated that many teachers do not utilize the many varied ways that verse, rhyme, and poetry can motivate children to love reading. Beyond reading, teachers were criticized for not utilizing the interest poetry can help create for other areas of the curriculum and in social and emotional development. Sandel (1990) suggested that teachers do not have easy accessibility to poetry. He also suggested that anthologies of poems for all seasons and themes for subjects across the curriculum are not within easy reach of teachers. He further proposed that many teachers do not develop in their pupils a perspective about poetry beyond listening to rhyme and recognizing a visual design.

Harms and Lettow (1987) found parents do not utilize public libraries to seek and request poetry sessions. Also found by them was that teachers are discouraged to use public or school libraries to seek sources for poetry. Resulting was that parents and teachers were discouraged and thwarted in presenting poetry as a pleasurable experience, or as an integrated part of the school curriculum.

Both Watson and Fillmore (1987) and Beard (1987) revealed a declining national interest in poetry, beyond bound verse, by young children. They found a decline in schools in the use of poetry, which

promotes awareness of rhyme, phonology, and alliteration. Their surveys suggested a link between reading problems that could not be explained by environmental and individual factors, and children's abilities to detect rhyme and alliteration by ages four and five.

In addition to the literature supporting the problem, the literature revealed many causes for the problem. Dowker (1989) cited causes for some young children's unawareness of poetry and inability to speak or write it as being due to the absence of adult teaching and/or encouragement. This study suggested that parents take for granted that young children cannot respond to poetry or compose their own until after they begin school and are formally taught to do so. Bryant, Bradley, Maclean, and Crossland (1988) proposed that some young children, across socioeconomic status and I.Q. have problems later with phonological tasks, reading, and spelling because they have not had early background knowledge with these skills. This study found that later formal educational problems in reading and spelling were caused by the absence of early informal experiences with nursery rhymes and verse.

Livingston (1986) suggested that some adults are afraid of poetry and afraid to use poetry because it has been associated with the upper classes by most people who are lower to middle class. The latter population views poetry for the privileged only. Further suggested was that some unpleasant associations in the past from teachers cause adults to be tuned-out and turned-off from poetry which renders them hesitant to use poetry with children. Scanty use of lyrical language with young children causes them not to know what poetry is, or the difference between prose, verse, and poetry.

Lynne (1985) stated the universal popularity of introducing and teaching nursery rhymes to children, by some parents, is caused by tradition rather than knowledge of it's value, and thereby is done in an uninteresting, trite manner. Other parents read them because of easy availability, and as a time filler rather than as an enjoyable and educational experience. Still others misconceive the popularity of rhymes as endorsement of them without realizing that all rhymes were not originally composed for young children since many contain unsuitable subject matter. All of the above may cause young children to misunderstand and not enjoy poetry.

Scannell (1987) concluded that young children have misconceptions about poetry because not enough poetry is read aloud often enough nor read aloud well enough to them. Also found in this study was that many adults select the type of poetry they do because they believe poetry should teach something instead of relating an experience and that if it is poetry it should always have a certain meter and rhyme. It was suggested further that poetry was not read to young children often as should be because it was believed that young children could not appreciate rhyme.

Harms and Lettow did three separate studies. In the first one (1986) it was proposed that some teachers have a poor understanding of poetry caused by their unfamiliarity and discomfort with it. They suggested that teachers may not have been exposed to poetry, had unpleasant experiences with poetry as students themselves, nor were they taught how to teach poetry properly. In the second study (1987) they stated that some teachers neglect teaching poetry because of unavailable

poetry sources. In some instances this unavailability is caused because teachers and librarians do not collaborate to build quality poetry collections that are meaningful to children and that can be integrated across the curriculum. Often, even these consultations can be discouraging because in many school libraries few volumes of quality poetry are available that are up-to-date and that respond to young children's experience and to the curriculum. The authors of this study also suggested that parents and teachers engage children in too much spectator and passive time such as television, or just being listeners of poetry which causes them to be unskilled as participants in the poetry process.

Harms and Lettow (1989), in the third study, suggested teachers do not have easy accessibility to poetry because it is not already integrated throughout all areas of a curriculum. Nor do teachers have a readily available collection of "just-right-for-the-moment poetic experiences" (p. 221) with elements children find new and stimulating. The authors maintain teachers are not encouraged to incorporate poetry throughout the curriculum because they are unaware of the values for including it.

Beard (1987) reported that few teachers know how to teach poetry due to several reasons. First, surveys discovered obvious shortages of poetry books in many schools. Secondly, teachers were faced with crowded curriculums that had to cover many subject areas, leaving little time for poetry. Thirdly, there were marked curriculum inconsistencies between schools within districts, and lastly, even though currently there are "practical books available on the teaching of poetry, few take

into account the major role poetry plays in early reading development" (p. 52). Andrews (1988) followed that few teachers know how to teach poetry properly because they have been taught to drill in phonics and the mechanics of poetry to the exclusion of enjoyment. This causes young children's abilities and desires in learning and composing poetry to be limited. Their enjoyment and appreciation is further diminished. Andrews also suggested that teachers present poetry inappropriately because they do not know the educational benefits of poetry which encourage group participation, rhythm, movement, imagination, oral and dramatic skill, illustration, humor, greater language development, love of reading, awareness of feeling, broadening of experiences, increasing interest in science and other subjects, and eventually composing original verse.

DeSantis (1986) suggested that parents and teachers do not know the origin and history of nursery rhymes because they have not been taught the former and latter. Nor have they sought the beginning and historical background because it is not required in their child-rearing manuals, in their curriculums, nor is it relevant to their lives. Because of being meagerly informed, their interest level is stifled and their ignorance causes them to select inappropriate rhymes and poetry, often for the wrong reasons for the child.

When Kirk (1986) addressed the interest level in poetry for young children, he reported that the cause of young children's interest in poetry being extinguished is that teachers resort to too much analysis and direct teaching. Adults were found to use too little imagination and not enough varied teaching techniques. They, parents and teachers,

caused interest to wane because they often selected rhyme and poetry that was appealing to them but not to the children. It was found that the children's oral and dramatic creative expression were directly related to the parent's or teacher's enthusiasm and encouragement.

Watson and Fillmore (1987) disclosed that the popularity of rhymes and poetry declining nationally is caused by adult's dependence on heavy rhyme and rhythm which is not the children's preference. The authors stated that children prefer metaphor and imagery of life experiences. It was suggested that children's interest in poetry decline as they get older because their exposure decreases. It was also suggested that very young children may be overexposed to Mother Goose rhymes to the exclusion of other types of verse and poetry, causing children to misconceive poetry as always having to rhyme, thereby rejecting it when rhyme no longer pleases them as they mature.

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Goals and Expectations

The goal of this practicum was that 30 kindergarten children, through daily exposure, would become knowledgeable about free verse, rhyme and poetry, appreciate and enjoy it, understand, recite, and write it corresponding to, and integrated with the School District Standardized Curriculum Guide. Aiding this would be a poetry supplement that would be compiled by the writer to enrich the already existing curriculum guide, by subject, and by month. At the end of the three month implementation period, a further goal of this practicum was that the writer would better understand the value of poetry to young children, and how to teach poetry more effectively to kindergarten children. The last goal was that the parents of the kindergarten children would understand, appreciate, and learn poetry, the names of poets and to compose poetry themselves.

The following specific goals and objectives were projected for this practicum:

Objective 1: During the three month implementation, the writer will select appropriate poetry across the subjects of reading and language arts, math, social studies, science, and effective education, to correspond with the monthly curriculum of the school district's

Standardized Curriculum Guide for Kindergarten Children which shall include a brief origin and history of nursery rhymes and poetry.

Objective 2: At the beginning of the three month implementation period the 30 kindergarten children will take three pretests administered by the writer to determine their levels of literacy in phonology, alliteration, and rhyme which are expected to be low at the onset, but which are expected to improve at the time of the posttests at the end of the three month implementation.

Objective 3: During the three month implementation, the kindergarten children will learn the essence of poetry and it's relationship to music and rhythm by daily listening, reciting, and singing finger plays, rhyme, and poetry.

Objective 4: During the three month implementation, the kindergarten children will have increased interest and attention spans in poetry by becoming involved aurally, orally, and bodily.

Objective 5: During the three month implementation, the kindergarten children will demonstrate improved competencies in understanding poetry through the use of different art media.

Objective 6: During the three month implementation, the kindergarten children will demonstrate improved competencies in recognizing rhyming words, phonology, and alliteration.

Objective 7: During the three month implementation, the kindergarten children will compose original free verse and poetry.

Objective 8: During the three month implementation, the kindergarten children will recite favorite or original rhyme and poetry to the entire school over the public address system.

Objective 9: During the three month implementation, original poetry by the kindergarten children will be exhibited on the school hall bulletin boards.

Objective 10: During the three month implementation, original poetry of the kindergarten children will be published in the neighborhood newspapers.

Objective 11: During the three month implementation, parents will help the kindergarten pupils with homework relating to poetry.

Objective 12: During the three month implementation, parents will purchase nursery rhyme and poetry books to be used in the home with the kindergarten children.

Objective 13: During the three month implementation, parents will learn the origin and history of rhyme, name of one poet, one poem, and write one original poem.

Performance Objectives

The standard of performance that should be achieved for each goal during the three month implementation period for this practicum were as follows:

Objective 1: The standard of performance to be achieved for objective one was the produced poetry supplement organized by subject matter and month, to correspond with the School District's Standardized Curriculum, together with a brief origin and history of rhyme and poetry.

Objective 2: The pretest was a baseline to show undeveloped skills. The standard of performance to be achieved on the posttest in

objective two was 50% competency in comprehension for phonology, alliteration and rhyme.

Objective 3: The standard of performance to be achieved for objective three was 100% participation in listening, reciting, and singing finger plays, rhymes or poetry daily.

Objective 4: The standard of performance to be achieved for objective four was 100% interest and increased attention spans through aural, oral, and bodily involvement in poetry.

Objective 5: The standard of performance to be achieved for objective five was that 90% of the kindergarten children would show improved competence in understanding poetry through the use of different art media.

Objective 6: The standard of performance to be achieved for objective six was that 90% of the kindergarten children would evidence improved competency in rhyme, phonology and alliteration.

Objective 7: The standard of performance to be achieved for objective seven was that 50% of the kindergarten children would be able to compose original free verse and poetry.

Objective 8: The standard of performance to be achieved for objective eight was at least one child per week for twelve weeks would read original or favorite poetry over the public address system to the school.

Objective 9: The standard of performance for objective nine was that 50% of the kindergarten children's original free verse and poetry would be displayed on the school hall bulletin boards.

Objective 10: The standard of performance to be achieved for

objective ten was that 20% of the kindergarten pupil's original verse and poetry would be published in the neighborhood newspapers.

Objective 11: The standard of performance to be achieved for objective eleven was 90% parent participation in helping the kindergarten child complete homework assignments relating to poetry.

Objective 12: The standard of performance to be achieved for objective twelve was 100% parent participation in the purchase of nursery rhyme and poetry books.

Objective 13: The standard of performance to be achieved for objective thirteen was 100% parental understanding of the history and origin of nursery rhymes, knowing the name of one poet, one poem, and composing one poem.

Measurement of Objectives

The assessment instruments that measured the behavioral objectives and the standard of performance for this practicum during the three month implementation were as follows:

Objective one was measured by the completion of the poetry supplement compiled by the writer to correspond with the School District Standardized Curriculum Guide, and organized by the subjects of reading and language arts, math, social studies, science, and affective education (see Appendix R) and the completion of an overview of the origin and history of rhyme and poetry (see Appendix S).

Objective two was measured by three pretests; phonology, alliteration, and rhyme, which were administered at the beginning of implementation by this writer to the 30 kindergarten children to

determine their levels of literacy in phonology, alliteration, and rhyme. The three pretests were subtests of the CTB/McGraw Hill City-Wide Testing Program (1985). The phonology pretest consisted of four questions with pictures, to determine for each question if two words sound alike or different. The alliteration pretest consisted of four questions with pictures, to determine for each question which picture began with the sound the writer verbalized. The rhyming pretest consisted of four questions with pictures, to determine for each question which picture rhymed with the object the writer named. Each pretest had samples. The same pretests were administered as posttests at the end of the three month implementation. All were paper/pencil, group tests (see Appendix C). These pre and post tests were selected over others because they had been professionally devised by this school district in collaboration with McGraw Hill and were valid and reliable.

Objective three was measured by daily observations by the writer of the children as they listened, recited and sang finger plays, rhymes, and poetry. Each child's participation was checked on a yes/no checklist (see Appendix D). This instrument was devised to detect children who may have needed encouragement and remediation.

Objective four was measured by daily observations by the writer to determine which children participated aurally, orally and bodily in poetry expression with increased interest and attention spans. Each child's participation was checked on a yes/no checklist (see Appendix D). As in objective three, this checklist served to identify shy and disinterested children and was used as a guide to encourage total participation.

Objective five was measured by collecting illustrations of rhyme and poetry done with art media and checked on a weekly yes/no checklist (see Appendix E) to identify children who had or had not chosen art media because of underdeveloped small motor coordination, eye-hand coordination, or limited artistic ability so they could be given developmental manipulative materials and experiences to increase creative expression.

Objective six was measured on this writer's devised weekly checklist to show improvement in competencies in rhyme, phonology, and alliteration. (see Appendix F).

Objective seven was measured by a weekly yes/no checklist devised by the writer, to record which children composed free verse and poetry (see Appendix G) in order to identify, encourage, and develop competencies in those who had not.

Objective eight was measured by a devised weekly checklist which checked the name of the child who read favorite or original poetry over the school public address system (see Appendix H) in order that each child be given an opportunity to do so.

Objective nine was measured by a monthly yes/no checklist devised to determine which children's original poetry was displayed on the school hall bulletin board. This objective was also measured by photographs showing their displayed work (see Appendix I). Since some children were more creative than others, this vehicle helped to monitor exposure and assure that all children's work would be displayed at some time for increased self-esteem.

Objective ten was measured by a monthly yes/no checklist devised

to determine which children's poetry was published in the neighborhood newspapers. Objective ten was also measured by collecting and displaying the published poetry of the children (see Appendix J). This measure served to insure that as many children as possible would be published, as encouragement to continue to compose poetry for reading, writing and self-esteem enhancement.

Objective eleven was measured by a weekly yes/no parent checklist devised to determine which parents helped the kindergarten children with their poetry homework weekly (see Appendix K). This evaluation instrument served to encourage parents in child-school-home interaction and to gradually introduce parents to the poetry process.

Objective twelve was measured by a yes/no checklist which recorded provision of a nursery rhyme book, poetry book, and costume by each parent (see Appendix L), and which was also an instrument for review to monitor parents so that materials were provided by deadlines.

Objective thirteen was measured by a checklist devised by the writer which recorded parents' names, history of rhyme, one poem, the poet learned, and the title of the parent's original poem (see Appendix M). This instrument's intent was to measure compliance and parental participation of acquired knowledge about poetry and enhanced interest in creative skills.

Appendix N was a weekly cumulative competency check-list for all of the above objectives. After implementation, the checklists were examined by the writer and the data reviewed and tabulated. Measurement instruments which were observational only were as objective as possible.

Mechanism for Recording Unexpected Events

A journal was kept during the three month implementation period to daily log rhyme and poetry used, important events, and those that were unexpected, in order to recapture them for Chapter V of the writer's practicum report.

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Possible Solutions

The problem was that the kindergarten children entering school in this work setting did not possess adequate exposure to rhyme and poetry, nor were they knowledgeable about poetry, understood what it is, and could not recite, sing, write or appreciate free verse, finger plays, nursery rhymes and poetry integrated across the subject areas of the required School District Standardized Curriculum. Much information was found in the literature relating to the problem. The literature offered suggestions for possible solutions to the problem.

Both Lynne (1985) and DeSantis (1986) proposed that parents and teachers learn the origin and history of nursery rhymes to become more aware of their values to the child, how to select them more appropriately, and to increase their own interest level. Bryant, Bradley, Maclean, and Crossland (1988) stated the solution to helping parents understand and appreciate rhyme and it's later value to children for reading and spelling was for them to begin reading and teaching nursery rhymes to their children at age three or earlier. In a previous study, Maclean, Bryant, and Bradley (1987) proposed that one possible solution to raising low achievement across socio-economic groups, in comprehension, appreciation, phonology, alliteration, rhyme, and reading

is by introducing children to nursery rhymes between the ages of three and six or earlier if the child is ready. Dowker (1989) concurred and recommended exposing children to rhyme and phonology between the ages of three and six to increase their awareness and knowledge of it. Harms and Lettow (1986) suggested limiting television and other spectator activities by replacing them with more opportunities to respond to poetry and rhyme in the home as a solution to helping parents and teachers become more interested and interactive between poetry and their kindergarten age children.

Livingston (1986) stated that often in the schools teachers of young children do not fully understand the benefits of poetry and proposed a solution to this. He outlined steps to aid teachers in selecting quality poetry and how to become more familiar with it. Sandel (1990), as his solution to successfully teaching rhyme and poetry to children, advised seeking, or organizing, an easily accessible guide of carefully selected poetry across all themes of a curriculum, and further suggested that teachers should practice the auditory presentation of the poetry to make it interesting, understandable, and enjoyable to the children. Harms and Lettow (1989) added strength to the above suggestion by advising teachers to select poetry that related to the different subject areas of a curriculum to strengthen concepts and foster language ability and while doing so, to select poetry with elements of surprise which will serve to strengthen rapport between the pupil and the teacher. Chatton (1989) offered that integrating poetry across the curriculum can be facilitated by working with school librarians to assist in choosing the poetry carefully. Harms and Lettow

(1989) agreed that teachers and librarians might collaborate for more effective teaching to organize poetry to integrate the subject areas of the curriculum as well as teach children the names of poets, about their lives, and to help children understand that poets are people like them. Andrews (1988) discovered that exposing children to poetry across subject areas of the curriculum can raise scores of achievement in recognition, comprehension, use of rhyming words, and also stimulate desires for reading; strengthen interests in their environment; develop sensitivity to people, places, and things; assist them in expressing their emotions; encourage rhythm, movement, and creativity; and raise levels of achievement in other subject areas as well.

The literature offered several solutions to gain and sustain interest of young children in free verse, rhyme, and poetry, as much as their interest in other areas of the curriculum. One method by Kennedy (1990) was to select poems that do not intimidate, humiliate, or endanger children emotionally and psychologically, and to select verses that are brief and to be read aloud rhythmically and with enthusiasm. Another method, by Hildebrand and Hines (1981) to assist children to learn and enjoy poetry, was for teachers to select poetry that is straight forward, factual, and literal with understandable concepts relating to the children's experiences. Ford (1987) in his doctoral thesis, proposed that the solution to helping children learn and enjoy poetry is to teach it daily. Upton (1987) extended these solutions even further by suggesting that poetry be combined with music while permitting children to actively engage in bodily movements and dramatic activity simultaneously which will not only help children to enjoy

poetry, but understand it and it's relationship to music and musical rhythm.

Understanding, enjoying, and reciting poetry can lead young children to compose their original rhyme and poetry. Livingston (1985) proposed that children can be aided to do this naturally by exposing them by various means to the world of reality through their five senses while introducing them to wonder and surprise then choosing poetry for them that shows instead of tells in a moralistic way. Scannell (1987) stated that encouraging and teaching young children to write their own free verse and rhyme will aide them to understand and respond to poetry better which will help them to write it more skillfully. Watson and Fillmore (1987) conceded that young children can accomplish the skill of composing by first teaching them to write free verse to dispel their belief that all poetry is heavy rhyme with heavy rhythmic formats. Enabling young children to recite and compose their original poetry is a natural outcome of exposing them to its beauty by using imagery rich language that utilizes strong verbs, nouns, and adjectives cited Brown and Laminack (1989).

Knowledgeable others, in addition to the research literature, offered solutions also. In a discussion on May 23, 1990 with the head librarian of the Children's Department of the main public library, he suggested that parents can and should bond early with their children by reading and singing rhymes to them at infancy and should begin teaching rhymes to them between the ages of three and six. Further, he stated that in 1990 this city's public library system instituted a current and in-depth, up-to-date poetry program for it's branches based on the

findings of the research literature which referred to the value of rhyme and poetry to young children. In another discussion on May 24, 1990 with the head librarian of this school's neighborhood branch of the public library, he related techniques used at his library to encourage interest in poetry by parents of young children. He presented poetry readings and dramatization by children and staff in addition to presenting the classic story hours. In a meeting on May 16, 1990 with the Director of School Age Programs for this school district, he acknowledged that a poetry supplement to the Standardized Curriculum Guide integrated across subject areas would be beneficial to the kindergarten children in this work setting by making poetry more relevant to them thereby enhancing their curriculum.

The writer generated other ideas and solutions to enhance and increase kindergarteners' knowledge, ability to recite, write and appreciate poetry in this work setting. The writer tape recorded children reciting poetry for further encouragement. The writer videotaped the reading, singing, and bodily movements of the children as they responded to poetry for feedback and enjoyment. The writer showed videotapes relating to rhyme and poetry for enjoyment. The writer encouraged and helped the children make their own poetry books, and compiled their poetry into a class anthology. The writer provided commercially made manipulative materials for the children to use at free-choice activity time in the form of games, flannel board aides, puzzles, and read-a-long books with cassettes, all of which were designed to strengthen skills in phonology, alliteration and rhyme. These materials are listed in the materials appendix (see Appendix R).

Further, the writer solicited public radio and television for exposure of the children's abilities and creativity.

The writer believed that all of the solutions offered in the literature by knowledgeable others, and by the writer would work and could be implemented in this work-setting with the population of kindergarten children and their parents because research supported the theory and the successful practice in completed studies. The proposed solutions would also work because studies showed that young children had a natural affinity for rhyme and rhythm and are eager to learn concepts about life experiences across the curriculum. The solutions would also work because the parents of the kindergarten children were eager for their children to learn to read and like reading, and poetry teaches the foundation to reading through phonology, alliteration, rhyme, and listening skills. Integrating it across the curriculum would enrich knowledge of the other subjects in the curriculum. Lastly, the proposed solutions would work because the writer was interested, enthusiastic, and would be more knowledgeable.

Description and Justification for the Solutions Selected

Varied suggestions and recommendations by the literature and knowledgeable others were proposed to enhance and increase kindergarteners' knowledge, ability to recite, write and appreciate poetry. The writer deemed that the solution to the problem was to first, conduct a search for appropriate free verse, finger plays, rhymes, and poems that would correspond to the subjects across the curriculum in the Standard Curriculum Guide. A poetry supplement was

compiled, with appropriate poetry for each subject and each month that served as an easily accessible tool to facilitate the integrated teaching of poetry, together with a brief origin and history of rhyme and poetry. The writer administered a pretest at the beginning of implementation to establish a baseline to show undeveloped skills in phonology, alliteration, and rhyme, then proceeded to begin each day with the reading of an appropriate selection of poetry using voice modulation, facial expression, bodily gestures, and enthusiasm. The children were encouraged to interpret the orally read and recited poems and responded bodily with pantomime and dramatization. Rhymes and finger plays were accompanied by music daily to help the children understand and respond to rhythm. The children were encouraged to recite poems with the teacher as choral speaking activities to aid enjoyment and memorization. Children were encouraged to volunteer to compose and dictate free verse and poetry which the writer recorded, read to class, and included in a class anthology. The children illustrated their favorite rhymes and poetry with the various art media of crayons, paint, and clay, and others. The writer tape recorded and videotaped children reciting, singing, and dramatizing poetry, and showed poetry and rhyme videos for fun and enjoyment. At free choice activity time, the writer encouraged children to use the manipulative games, flannel board sets, and read-a-long books with cassettes that were commercially designed to strengthen phonology, alliteration and rhyme. The writer requested the school principal to permit kindergarten children to recite favorite and original free verse and poetry over the school-wide public address system which they did. Original free verse

and poetry were displayed on the school hall bulletin boards and given to the reading teacher to be submitted to the neighborhood newspaper. The children were taken to the school and local library for poetry experiences. An informal meeting was held with parents to discuss the definition and origin of nursery rhymes and poetry to impact understanding of it's value, and to encourage their enjoyment of poetry. Each parent was requested to purchase a nursery rhyme book and a poetry book for their kindergarten child and was required to read them to the children and assist their respective child with homework assignments relating to poetry. Parents were asked to name a poet and write a poem to further enrich their understanding and enjoyment of poetry so they could extend this knowledge to their child. The children performed poetry for the first grade classes. Television and radio were solicited to showcase the talents and skills of the children and their parents near the end of implementation. Parents were solicited to assist in providing a party for the children at the end of implementation. At intervals during implementation informal quizzes and check lists were conducted to observe the children's progress, and a posttest in the same format of the pretest, was administered at the end of implementation to ascertain acquired competencies in phonology, alliteration and rhyme.

The writer felt the above solutions were the most appropriate solutions because they related directly to the proposed literature solutions in terms of exposure, facilitation, enhancement, increasing knowledge, parental involvement and teacher competency. The writer felt that these solutions addressed the problem and the causes of the problem, and that the solutions would achieve the stated objectives.

Report of Action Taken

Implementation of this practicum to test the solution strategies began in February 1991 after the proposal approval and permission were granted. Implementation was facilitated by pre-implementation activities to promote smooth daily application since time was at a premium in one-half day school sessions. The assistant teacher was apprised of the practicum and given on-going instructions, as were the parents. The initial surveys of parents and children which had been conducted in September at the entrance interview of parents and children after registration, were examined and tabulated on the checklists devised by the writer and listed in the appendices. Supplies needed for use in the poetry project were gathered and stored for easy accessibility. Necessary equipment was acquired and placed into readiness for service by both writer and pupils. Materials were investigated and sought, purchased, borrowed, or constructed by the writer for pupil employment. Timely bulletin boards were prepared to capture the children's interest and to display their work. Nursery rhyme books supplied by each parent were collected shortly after registration, checklisted, and stored for opportune placement on the children's tables. All writer-designed periodic checklists, tabulation forms, and daily log forms listed in the appendices were duplicated in sufficient quantities for the duration of the practicum for efficacy.

The second step of the solution strategy was to examine this school district's Standardized Curriculum Guide for the required subject matter instruction during February through May inclusively. Implementation

extended into the fourth month due to school closings, holidays, and the extension date of the assembly program. Age and concept-appropriate nursery rhymes, verse, and poetry were compiled to correspond with the monthly outline of the curriculum guide.

The third step of the solution strategy was to research and prepare the origin and history of rhyme and poetry. This document was distributed to parents at a brief meeting immediately after implementation began, where they were informed of the reasons and goals of the practicum. This historical perspective manuscript was designed to inform parents of the foundation of rhyme and poetry, its value to young children, and to serve as an incentive for parental involvement.

The fourth step of the solution strategy was to request the Department of Testing and Measurement of this school district to supply and grant permission to use 60 copies of their valid and reliable subtests in rhyme, alliteration, and phonology. Thirty each were to be used as pre and posttests. After informing the Director of Testing of their purpose, consent was readily extended. Upon receipt of the measures they were immediately and properly labeled.

The fifth solution strategy step which occurred during the first week of actual implementation was to administer the pretests to 30 kindergarten children. A deliberate decision was made to withhold any instruction or exposure to rhyme or poetry before pretests in order not to imperil validity. This was not difficult to do because February is a mid year interchange between a.m. and p.m. sessions to assure that all children have benefit of the three hour morning session as compared with the two hour afternoon session. The new a.m. class was a natural

transition for the beginning of teaching rhyme and poetry. The children were tested in groups of six each over a period of five days at a circular table, with each child cardoned off with a free standing folder to insure privacy and self-reliance. Pretests were speedily scored and checklisted.

The next step beginning with the second week of implementation was to expose the children daily to free choice of the nursery rhyme books. Six books were placed on each table of five children who could rotate and exchange them at "sustained silent reading" time (SSR). Seats were not assigned so children could sit at different tables from day to day and within days to become familiar with different books and peers. At poetry time, the SSR books were discussed by identification of the pictures, teacher reading, pupil recitation, and singing of the rhymes with encouragement for total aural, oral and bodily participation which was checklisted daily. The SSR books were changed to social studies books, then to poetry books later during implementation for variety.

The seventh step of the solution strategy was to literally bombard the children with appropriate concept poetry across the curriculum each day, beginning with SSR, calendar time, poetry time, and extending through language arts and reading, math, activity play time, social studies, science, art, and music while integrating the subjects one with the other as much as possible. Rhyme, verse and poetry were teacher or parent read. Poems were illustrated by the children. At other times poems were written by the children for art projects.

Games were played from objects brought for homework assignments to demonstrate and teach phonology, alliteration, and rhyme. Children, at

assigned times had to bring objects that were alike for phonology, objects that began with the same sound for alliteration, and objects that rhymed to categorize speech sounds. The games were creative, simple, and of short duration; "find two objects whose names sound the same or whose names sound different," "two objects that begin with the same or different sounds," or "two objects that rhyme." The games were only limited by the imagination of the writer and the children. Alliteration games were played using the children's own names. Phonology games were played using homonyms to build vocabulary, and any and everything was rhymed and at any given time throughout the day. Creative homework assignments were given relating to poetry.

Subject matter and developmental tasks were introduced, used within, or concluded by poetry that surprised, or induced giggles and rampant laughter. Children were encouraged to speak, recite, and to compose nonsense expressions about experiences as a natural outcome of their fascination with words and language. Chukovsky, cited in Biewald (1979) stated:

Beginning with the age of two, every child becomes for a short period of time, a linguistic genius. Later, beginning with the age of five or six, this talent begins to fade. There is no trace left in the eight-year-old of this creativity with words, since the need for it has passed; by this age the child has fully mastered the basic principles of his native language. If his former talent for word invention and construction had not abandoned

him, he would, even by age of ten, eclipse any of us with his suppleness and brilliance of speech.

(p. 54)

Creative one-line phrases were dictated for experience charts, as free verse employing similies, metaphors, and concrete imagery. The children were encouraged to paint with words to describe feelings and experiences, with profuse praise given for positive reinforcement and to promote self esteem. Children's voices were tape recorded. Videos were taken for playback. Photographs of children participating, and of their work were taken, displayed and often given to the child. Children heard and used poetry at every opportunity, including indoor and outdoor play, toileting, and for soothing or even admonishment.

"When I have to go ah-choo!
Do you know what I always do?
I cover both my mouth and my nose,
Then into my hands, my ah-choo goes" (unknown)

Fingerplays, counting out rhymes, chants, limericks, raps, singing and body rhythmic were employed. Total sensory involvement was utilized in activities such as bubble blowing, kite flying, seed planting, dramatizing, science and cooking experiences, excursions, and field trips, which were all designed to improve competencies in rhyme, verse, poetry, and the cognitive concepts in their curriculum and everyday life. Hopkins (1978) was an excellent source for poetry activities which he described in his book, Pass the Poetry Please. The children were not required to memorize poetry selections although it was encouraged to some degree. Repetition of favorites were requested by the children often which aided memorization.

At activity play time, manipulative poetry materials were made available: table and floor puzzles of nursery rhymes; cassettes, records and videos for the listening center; electronic games for sounds, phonics, and rhyming; table and board games to introduce and improve skills in sound and poetry components; and flannel board aids for rhyme and poetry. These were in addition to the usual activity centers of blocks, housekeeping corner, creative art materials, reading and writing centers, and social studies and science centers.

The eighth step in the solution strategy was to encourage the children to compose individual and collaborative free verse and poetry which was dictated to the teacher for recording and/or copying by the children. As their fine-motor development increased, coupled with new found knowledge, interest, enjoyment, and phonetic and alliteration awareness, they were encouraged to write their own expressions using invented spelling, process writing or emergent writing as they are interchangeably described. A writing center was available in the classroom with a table, two chairs, two-sided easels, both large and small lined and unlined paper, different-colored markers, pencils, and crayons for spontaneous exploration and practice. Assistance was available from the writer or the teaching assistant when required. Results were collected and checklisted.

The ninth step of the solution strategy was to expose the children to poetry sessions at the school and public library. Appointments were made in advance. Appropriate selections of poetry, books, and presentations were collaborated between the writer and the librarians to; make the children further aware of poetry and its availability, for

exposure and encouragement for general library use, and for fun and enjoyment. Several visits were made to each.

The tenth step in the solution strategy was to expose the class to the "mysterious box" upon the wall by visiting the principal's office to observe the public address system in operation. The writer and the children requested and received permission to have class representatives give oral presentations weekly to the whole school via the loud speaker as further encouragement to become involved in the poetry process. Daily, the children had heard their relatives, friends, and other children give readings after the principal's announcements, and had heard the piped-in music which sparked their curiosity. Their performances were check-listed.

The eleventh solution strategy step was to display the children's work for exposure, encouragement and self esteem. Their work was creatively displayed on the hall bulletin boards and walls of the school for other classes, visitors, and parents to see as well as themselves. Collaboration between the writer and the school reading teacher occurred for further display of their work. Their poems, illustrations, and inventive spelling writings were displayed at the School District Language Arts Exhibit for district-wide exposure to other administrators, teachers, parents, and children.

The twelfth step of the solution strategy was to have the children's writings published in neighborhood newspapers for even wider coverage, stimulation and inspiration, in collaboration with the reading teacher. Copies of the newspapers were distributed to parents to preserve and show to their families and friends which was further

reinforcement as advocacy for the fun and rewards of poetry. The newspapers were mounted on the school hall bulletin boards as encouragement for older children to witness the fruits of the efforts of their smaller and younger counterparts.

The thirteenth step of the solution strategy was to arrange for inner-school class visitations to first grade classes to recite or dramatize poetry. The children were taken to acquaint them with first grade teachers and the classrooms, give them experience performing before audiences, increase self-confidence, and receive positive reinforcement for knowing and using poetry. These trips were on consecutive days for each of the four first grade classes.

The fourteenth step of the implementation strategy was to continually involve parents. Parents were requested and committed to assist their children with homework relating to poetry. Homework took many forms; from providing nursery rhyme books before the beginning of implementation, sending poetry related objects by the children, assisting with home art projects, making library visits for poetry sessions, to providing illustrated children's poetry books. Daily, several parents read selections from these books in class to the children which fostered parental self-esteem. All parents were requested to read poetry at home, to lessen spectator television viewing, and to encourage participatory listening, "reading, and writing." Parents wrote poetry, learned poems, and the name of at least one poet. Parents' original poetry was submitted to the newspapers for esteem and skill enhancement. Parents were given an essay document, researched and written by the writer to read for historical background

and understanding of the value and reasons to use rhyme, verse, and poetry with their children. To assure this interaction, the writer met with the majority of the parents to read and discuss the document in a meeting before a noon dismissal of the children. The remaining parents were enlightened individually and all signed survey sheets which were checklisted. Parents' assistance was enlisted to help with an assembly program during the last week of implementation. Parents were asked to rehearse selections, send provisions, and provide costumes. Parents were requested to help give the children a poetry party to reward their cooperation and efforts.

The fifteenth step of the solution strategy was to plan a simple, assembly program to showcase poetry learned across the curriculum by the children. A date was secured. Costumes and props were provided by parents and the writer. Assisting parents were given copies of the script and stage positions of the children. Children were rehearsed for poetry content, order of selections, stage placement, and behavior. Collaboration was held with the music teacher who taught the p.m. children to play nursery rhymes on the xylophone to accompany the a.m. children, and who agreed to provide instrumental music during the program. The math teacher was requested to make a computer banner, "Poetry Makes Learning Fun," which was mounted on the curtain above the stage. The stage was further decorated. Invited were parents, early childhood and reading supervisors, the principal and reading teacher, and first and second grade classes. A local farm was contacted from which to secure a live lamb for "Mary" in the nursery rhyme scene.

The sixteenth step of the solution strategy was the performance of

the children in the assembly program during the last week of implementation. The children were assisted as needed. Some parents assisted with costumes, others with monitoring and guiding children, and others as spectators for positive audience reinforcement. One articulate child announced each selection through a microphone. All the selections were performed as a group in choral speaking by the class with the announcer guiding them through the microphone for audience clarity. Individual children each portrayed Mary with her lamb and Humpty Dumpty. All the boys were "Little Boy Blue." The p.m. class played the xylophones for the singing of the nursery rhymes. Original poetry by the writer and children, rhymes and poetry selected from anthologies, and a multi-cultural song from a musical recording were performed by the children. Fingerplays, rhymes, poems, raps, chants, and dramatizations were utilized. There were 18 selections integrated across the subject areas of affective concepts, social studies, alphabet and sounds, science, and math. A live lamb accompanied Mary for the nursery rhyme, and real pizza was used for the fractions scene. The performance was videotaped, and recognition and praise were given the children by the principal and visitors. The preparation for, and the actualization of the assembly program enriched the children and taught them not only rhyme, verse, and poetry, but: environmental concept cognition; reading and language skills; listening skills; direction following; socialization; role play; dramatization; rhythmic response; musical ability, appropriate behavior; observational, experimental, and manipulative skills; computation and thinking skills; increased self esteem and confidence; and provided fun and enjoyment.

The seventeenth step of the implementation solution strategy was to conduct, with parental assistance, a party the day following the assembly to reward the children for their cooperation and efforts. Alphabet and animal cookies were served with alphabet jello jigglers, as was apple juice. The party was held in the faculty dining room to give the children a feeling of going some place special. The room was decorated with balloons the children had been given to blow before the party. The poetry banner from the assembly program was wall mounted. The children played rhyming, phonology, and alliteration games with the cookies and jello jigglers. The video of the assembly was shown.

The last step of the solution strategy was to administer the posttests. They were administered in the same manner and under the same conditions as the pretests. They were scored, checklisted, and the results compared to the pretests.

During the three month implementation period of this practicum the only deviations from the proposal plan were unexpected school closings due to inclement or overly hot weather, school development staff meetings, and the later than planned date for the assembly program. These changes extended implementation time. An unexpected occurrence was the removal of the assistant teacher to an overcrowded first grade class. This seemingly hindrance was advantageous for increased parental involvement since parents volunteered to assist the writer with the children and daily classroom responsibilities. Three children evidenced sporadic attendance due to either maternal illness, cultural and language adjustment, or retardation due to lead poisoning.

CHAPTER V

Results, Conclusions, Recommendations, and Dissemination

Results

The problem that existed in this writer's work setting was that 30 kindergarten children did not, and would not, possess adequate knowledge, exposure, and ability to understand, recite, write, and appreciate free verse, finger plays, nursery rhymes, and poetry at the kindergarten level across subject areas of a required Standardized Curriculum unless measures were taken for correction and enhancement. The solution strategies utilized were to compile a poetry supplement corresponding to the Standardized Curriculum Guide of this writer's school district which was used as a readily accessible teaching reference. An overview of the origin and history of rhyme and poetry was compiled and presented to the parents. Each parent and child were initially surveyed. Each child received a pre and posttest to determine levels of beginning poetry comprehension, and acquired skills. The children received daily opportunities to observe and listen to various forms of poetry, recite, sing, illustrate, compose, write, dramatize, and perform it for others. Daily, children were given opportunities to freely select and manipulate poetry related materials. Parents received instruction, encouragement and invitation to participate daily in the practicum.

The goals of this practicum were that 30 kindergarten children, through daily exposure, would become knowledgeable about free verse, rhyme, and poetry, appreciate and enjoy it, understand, recite, and write it corresponding to, and integrated with, the School District's Standardized Curriculum Guide for further cognitive enhancement. A second goal was that this writer would better understand the value of poetry to young children and learn how to teach poetry more effectively to kindergarteners. An additional goal was that the parents of the kindergarten children would understand, appreciate, learn poetry, the names of poets, and to compose poetry themselves. Specific objectives were designed to achieve these goals. Each objective and the results related to that specific objective are listed as follows. Tables, where appropriate will provide illustrations of the results for the objective.

Objective 1: It was projected that during the three month implementation of this practicum, the writer would select age-appropriate poetry across the subjects of reading and language arts, math, social studies, science, and affective education to correspond with the monthly curriculum of this school district's Standardized Curriculum Guide for Kindergarten Children. The writer would also compile an overview of the origin and history of nursery rhymes and poetry.

The poetry supplement (see Appendix R) was compiled by the writer for the three month implementation period of this practicum. It contained original poetry by the writer, and rhyme and poetry secured from other anthologies. The overview of the origin and history of rhyme and poetry for children (see Appendix S) was researched, compiled and

distributed to parents.

Objective 2: At the beginning of the three month implementation period it was projected that 30 kindergarten children would take three pretests administered by the writer to determine their levels of literacy in phonology, alliteration, and rhyme which were expected to be low at the onset, but which were expected to improve at the time of the posttests at the end of the three month implementation.

The pre and posttests results surpassed the 50% performance projections of objective 2. As expected, at the onset the scores were low, with alliteration being only 12% of correct answers for 30 children. The mean for pretest competency was 19%. The mean for posttest competency was 90.66%. The greatest gain was in alliteration followed by phonology, then rhyme. Tables 3 and 4 provide illustrations of the results of objective 2.

Table 3

Children's Scores on Pretests

Total Number of Children - 30			
<u>Number of Items</u>		<u>Correct Answers</u>	<u>Percentages</u>
Phonology	4	30	25%
Rhyme	4	24	20%
Alliteration	4	15	12%

Table 4

Children's Scores on Posttests

Total Number of Children -30			
<u>Number of Items</u>		<u>Correct Answers</u>	<u>Percentages</u>
Phonology	4	108	90%
Rhyme	4	108	90%
Alliteration	4	110	92%

Objective 3: During the three month implementation, the kindergarten children would learn the essence of poetry and it's relationship to music and rhythm by daily listening, reciting, and singing finger plays, rhyme, and poetry.

The children were scored on a daily yes/no checklist for participation (see Appendix D). One less child than the total number of children present each day were observed to be happily participating. When all were in attendance 29 out of 30 children were listening, reciting in choral activities, or individually responding to finger plays, rhymes and poetry. The one unresponsive child was moderately learning-disabled from lead poisoning as assessed by medical, psychological, and counseling intervention. As there was no documented hearing loss, listening seemed apparent, and awkward bodily movements were occasionally observed. This objective was at 100% level for the remaining children but at 96.9% for the total class. Table 5 describes the results for this objective.

Table 5

Children's Daily Participation

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Daily Participation	29	96.9%

Objective 4: It was projected that all of the children would show increased interest and attention spans through aural, oral, and bodily involvement in poetry.

The daily yes/no checklist for objective 4 was the same used for objective 3. (see Appendix D). At the onset of implementation, the children were exposed to fewer selections of poetry daily. Quantity of exposure increased over time. As the children learned poetry and more was offered, they were observed using it more. Toward the end of implementation even the one impaired child evidenced increased interest and participation. This objective was met at the 100% level. Table 6 illustrates the results of this objective.

Table 6

Children's Increased Interest and Attention Spans

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Children With Increased Interest	30	100%

Objective 5: It was projected that during the three month implementation, the kindergarten children would demonstrate improved competencies in understanding poetry through the use of different art media.

A weekly yes/no checklist (see Appendix E) revealed that 30 out of 30 children illustrated poetry at sometime during implementation. Not all children used all of the art media available. Thirty out of 30 children used crayon, paint, and paste weekly since they used art in the classroom as well as in weekly visits to the art teacher. Table 7 describes the results for this objective.

Table 7

Children's Weekly Poetry Illustration

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Children Illustrating Poetry	30	100%

Objective 6: Projected was that during the three month period of implementation, the kindergarten children would demonstrate improved competencies in recognizing rhyming words, phonology, and alliteration.

This objective was met by the results revealed from a weekly yes/no checklist (see Appendix F). During the second week of implementation, all children could name words that sounded alike as in car and car, and different as in car and cart. At the end of the second week, ten out of 30 children could name two pairs of rhyming words, but no children could

name four words with the same initial sound. By the sixth week of implementation the results of the checklists showed that 27 out of 30 children named alike and different words, same sound words, and rhyming words. The three children who could not were the learning-disabled girl, a boy of West Indian descent with language and cultural differences, and a boy with a psychologically documented assessed developmental delay. By the end of implementation, the two boys showed marked improvement. This objective was met at the 90% level. The results for this objective are summarized in Table 8.

Table 8

Children With Improved Competencies in Rhyme, Phonology and Alliteration

Total Number of Poetry - 30		
	<u>Competencies</u>	<u>Percentage</u>
Improved Skills	27	90%

Objective 7: Projected, was that during the three month implementation, the kindergarten children would compose free verse and poetry.

The performance projected was at the 50% level. This objective was surpassed with great success at the 100% level as reported by the weekly checklists of appendix G. All compositions checked were the children's own with teacher and parental guidance. The writer provided enough opportunities throughout implementation for each child to compose free verse, rhyme, poetry, and contribute to collaborative class poems. Even

the learning-disabled girl contributed. By the second week of implementation 27 out of 30 children had composed free verses for an art project completed earlier. All children contributed one line for the collaborated class valentine poem. In the unsuing weeks varying numbers of children out of 30 were check-listed for compositions across the subject areas of the curriculum. A summary for the results of this objective is found in Table 9.

Table 9

Children Composing Free Verse and Poetry

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Children Composing Verse and Poetry	30	100%

Objective 8: It was projected that during the three month implementation, the kindergarten children would recite favorite or original rhyme and poetry to the entire school over the public address system.

The results were recorded on a weekly checklist (see Appendix H) which illustrated that 30 out of 30 children performed this objective over the twelve week implementation period. To insure that each child obtained this competency, the children recited several selections, either singularly, or in groups of three or four. Table 10 describes the results for this objective.

Table 10

Children Who Recited Over the Public Address System

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Public Address Speakers	30	100%

Objective 9: Projected for this objective was that during the three month implementation period, original poetry by the kindergarten children would be exhibited on the school hall bulletin boards. Weekly yes/no checklists (see Appendix I) were completed which revealed that this performance exceeded the 50% level. All of the children's work was displayed monthly at the writer's work setting. The writings and illustrations of the children were also displayed at the District One Language Arts Exhibit for which letters of commendation were received. Table 11 provides an illustration of the results.

Table 11

Children's Work Displayed Publicly

Total Number of Children - 30		
	<u>Competencies</u>	<u>Percentage</u>
Displayed Poetry	30	100%

Objective 10: During the three month implementation, original poetry of the kindergarten children will be published in the neighborhood newspapers.

This was projected at the 20% level, for 6 out of 30 children. Measuring this objective was a weekly yes/no checklist (see Appendix J). The children's work was not published during the first nine weeks due to precommitments by the newspaper's educational sections for printing already submitted work done by older children from various schools, including this work setting. During the latter weeks of implementation there were publications in three separate newspapers of the children's original poetry. Each child was published at least once. Six of 30 were published twice. Seven of 30 were published three times, and two of thirty were published four times. This objective was met for 100% of the children. Table 12 portrays the results.

Table 12

Children's Work Published in Newspapers

Total Number of Children - 30		
	<u>Satisfied</u>	<u>Percentage</u>
Displayed Work	30	100%

Objective 11: During the three month implementation it was projected that parents would help the kindergarten pupils with homework relating to poetry.

The performance standard was that 27 out of 30 parents would assist

their children with poetry assignments. See Appendix K for the weekly yes/no checklist which showed results meeting the objective at the 90.33% Level. Twenty seven of 30 parents consistently complied with homework requests which were simple and of short duration. The three remaining parents' noncompliance were due to a terminal illness, a language barrier, and apathy, respectively. Table 13 depicts the results.

Table 13

Parents Assisting Children With Homework

Total Number of Families - 30		
	<u>Compliance</u>	<u>Percentage</u>
Assisting Parents	27	90.33%

Objective 12: Projected for this objective was that during the three month implementation, parents will purchase nursery rhyme and poetry books to be used in the home with the kindergarten children. Expected was that there would be 100% compliance. A yes/no checklist (see Appendix L) registered each rhyme and poetry book as it was supplied. There was readily compliance at the 100% level for provision of nursery rhyme books. Nursery rhymes books were requested when parents were initially surveyed before implementation. Poetry books were requested during implementation. Parents had to be repeatedly reminded, via verbal and written requests, to supply poetry books. Results for supplied poetry books were at the 80% level, however after

recommendations that they could be borrowed from the library, there was compliance at the 100% level. Table 14 illustrates these results.

Table 14

Parental Provision of Rhyme and Poetry Books

Total Number of Families		
<u>Parental Provisions</u>	<u>Compliance</u>	<u>Percentage</u>
Nursery Rhyme Books	30	100%
Poetry Books	24	80%

Objective 13: Projected was that during the three month implementation, parents would learn the origin and history of rhyme, names of one poet, one poem, and write one original poem.

The performance level was at 100% compliance for all of the above components of objective 13. To assure 100% mastery of parents' learning the origin and history of rhyme and poetry for children, the writer not only researched and compiled the document, but met with the majority of the parents as a group to read and discuss it. This component was checklisted and survey-signed by each parent (see Appendix M, part 2). Therefore this component was met at the 100% level. Each of the 24 parents who presented acquired poetry books named a poet and recited a poem. Nineteen out of 30 parents wrote original poetry, twelve of which were newspaper published. Table 15 exhibits the results of objective 13.

Table 15

Parental Compliance With Poetry Directives

Total Number of Parents - 30		
<u>Parental Compliance</u>	<u>Satisfied</u>	<u>Percentage</u>
Origin and History		
of Rhyme and Poetry	30	100%
Names one poet	24	80%
Recites one poem	24	80%
Composes one original poem	19	63.33%

Discussion

The interpretation and illustration of the results indicated that 11 out of 13 objectives were achieved, which indicated that the goals were realistic. Although the remaining two goals were not totally achieved, they were met at an above satisfactory level. The results confirmed findings of the research literature and the premise of the writer that kindergarten children's abilities to understand, recite, write and appreciate poetry can be improved with intervention strategies, and that parents' interaction is imperative.

The poetry supplement became an invaluable teaching tool for this writer because it served as a readily accessible source for including poetry in daily lessons, as well as for spontaneous application when needed. The writer was able to use the poetry selections for class use with the children without infringing upon copyright law since they were not reproduced and distributed. For this practicum, however, only titles, authors, page numbers and reference sources are in the supplement in order to stay within copyright legality. The writer also included in the supplement many original selections of fingerplay, rhyme and poetry written by the writer which are referenced as well.

The overview of the origin and history of rhyme and poetry is a document which served to enlighten this writer and the children's parents. It proved to be of merit. Since the document related exposure of rhymes to early development of reading skills, the parents responded with increased interest and cooperation in the practicum.

The findings from Tables 5 and 6 evidenced daily aural, oral, bodily participation, and increased interest and attention spans. Daily, poetry was used throughout and across subjects of the curriculum, during indoor and outdoor play, and during other vicarious activities. As the children learned more poetry progressively, they were observed using it when unattended, by repeating portions of favorites, mixing portions of different poems, and by singing, or half singing fingerplays and rhymes to each other. Children, singularly and in groups, requested poems to be repeated or read from the SSR books, recordings to be repetitiously played, and repeated opportunities to speak into the tape recorder for, as Geller cited in Hall (1983) explained, young children

busily master their private collections of traditional nursery rhymes and jingles which they repeat with parents, teachers, and peers in order to share the musicality of the rhythmic tones.

Table 7 revealed total goal achievement for children using art media to illustrate poetry to develop their poetry comprehension. Aside from daily opportunities to explore art media to illustrate favorite or original poetry, collaboration was held with the art teacher for thematic poetry projects centered around the standardized curriculum which used other media than crayon, paint, and paste. In their regular classroom, as children wrote poetry, "found" materials were used to suit the poetry such as feathers, cotton, buttons, and string, etcetera. At the beginning of implementation, the children reviewed christmas trees they had previously drawn after the holidays as a class project and which were saved by the writer. Upon seeing them again with renewed interest, the children were asked to describe how they looked and how the trees made them feel. These verses were dictated to the writer who mounted each with their respective tree poem for a different dimensional and refreshing display. Here are a few of their efforts.

A christmas tree is a big umbrella
To keep the presents dry.

A christmas tree is a fairy angel
Who makes Santa Claus come.

A christmas tree is presents.
Gold, red, and blue bows.
I want one.

A christmas tree is real high.
It dances all around.
I will dance too.

A christmas tree is pretty music
The radio up top plays Jingle Bells.

Collaborative one line contributions were made, by each child after a valentine party for a class poem entitled 30 Ways to Show Love. Some of their individual one lines for the poem were as follows, but arranged rhythmically by the writer without altering their content. There were six verses of five lines each.

Wear a happy face.
Say I love you.
Give a hug.
Sing a song.
Kiss.

Whisper in their ear.
Make heart cookies.
Fall in love.
Get married.
Dance.

The children illustrated the class poem by creatively coloring large hearts which they cut out and lace-doily mounted. Several of the more rhyme conscious children composed, after deliberation for words that rhymed, couplets for their hearts during a technique lesson called "let's talk a poem" acquired from Laminack (1989). These, too, were mounted, displayed, and photographed.

I love you.
You should love me too.

Give me a card
And some candy that's hard.

My father brought me some flowers.
It took him ten hours.

Wear a happy face
Anyplace.

I miss
Your kiss.

The children delighted in viewing their work and sharing it with parents and peers as their understanding of concepts and illustration wed. Self-esteem and desire to create more escalated. All efforts regardless of clarity were worthy of praise and display. Biewald (1979) stated that success can be achieved to make poetry exciting for young children by presenting poetry that either employs or lends itself to concrete imagery because children understand poetry better if they can picture something. Gardner (1980) stated that never again in a child's development will his artistic efforts be as fresh, spontaneous, uninhibited, and delightful as at ages four through six. What better way to encourage concrete imagery than presenting encouragement and opportunities for children to create their own images from their enhanced thinking skills with various art media. Illustrations were encouraged throughout the practicum in organized and spontaneous lessons. Illustration was especially beneficial for children who were cognitively deprived, less verbal, hyperactive, introspective, and/or of low self-esteem.

The success of meeting the goal described in Table 8 was due to the parents' cooperation in supplying requested objects from a homework assignment, and the exposure of the children to frequent opportunities to play phonology, alliteration, and rhyme games with the objects they brought. Daily use of poetry extended this attainment. Geller (1983) stated that categorizing speech sounds into identifiable groups is a fundamental, though complex task for young children which can only be achieved through exposure. Read, cited in Geller (1983) stated:

Speech recognition itself is categorical. Without this property, speech communication as we know it would be impossible. If two discriminably different speech sounds could never be regarded as the same or functionally alike, we could recognize very few words, since almost all normal human utterances are noticeably different in some respect. (p. 185)

Geller also experienced that young children experiment with repetitious word sounds, rhyme and rhythm during their play. She suggested that often heavy rhyme and rhythm is discouraged for children to the favor of other forms of poetry, but that it is this same rhyme, as in nursery rhymes, that separates speech sounds into phonetic similarities, differences, and rhythms that appeal to children, which normal speech does not, and which "contribute to processes of discrimination and categorization of key sound structures of language" (p. 186).

The overwhelming achievement of the goals shown in Table 9 were due to bombardment of the children by poetry in as many fun-filled, interesting and different ways as the writer could achieve. During the second week of implementation the children began sprouting poetic gems. Christmas trees had been creatively described. Valentines had been extolled, and the children happily embarked upon their poetry voyage. Twenty-eight of 30 each wrote one line poems that rhymed with their names and wrote one line alliterative name verses, nine of 30 wrote

rhymes about their pets, ten of 30 about their families, and nine of 30 about emotions. Twelve of 30 wrote about the weather and the temperature, eight of 30 about the rainbow, two each of 30 about bubbles, and balloons. Two of thirty wrote about Spring and nine of 30 wrote about an art museum excursion. Two wrote counting rhymes. Collaborative class poems were written about Spring flowers, clowns, and the rainbow. Five of 30, 15 of 30, and nine of 30 contributed one line to each poem respectively. These results were to the exclusion of the many spontaneous nonsense jingles with which the children amused themselves and their peers during various times of the day. An example of each of the above respective curricular category follows. The writer had a difficult time choosing the children's poems for this report since all were charming, so the most unusual were selected. The poems are the children's own, achieved after skill and cognitive-concept building and with some, but little teacher assistance.

My name is Robert.
They call me Slobbert.

Sandra starts like
Sand
Sandwich
Sister
Sausage.

I have a dog
Who likes to play with the phone.
He thinks it's his bone.

My uncle cuts hair.
He has a red barber chair.
After he finishes,
There's hair everywhere.

I'm happy
When you give me something.

I'm sad
If you take it away.
I'm angry
If you hit me.
I'm lonely
If you leave me.
I'm glad
If you love me.

The snow blows.
The rain flows.
The sun shows.

In the autumn
When I come to school
The air is cool.
In the winter
It's cold.
In the spring
It's warm.
In the summer
It's hot.
I don't like
The heat a lot.

Rainbows make me happy
Because they have
Different colors
That look like
An upside-down C.

If I were a balloon
I wouldn't pop.
I would get bigger and bigger.
I would open my mouth.
The air would say
Brrr-rrr-rrr.
Then I'd stop.

Bubbles are pretty
Like rainbows.
But they mix up
The rainbow colors.
Rainbows have
Straight-like colors.
Bubbles have wavy colors.
Like hair.

Kitty cat, kitty cat
In the tree.
Come down
Before I count to three.
1-2-3.

The three collaborative poems were a class effort after learning about the subject areas through different approaches. Children volunteered to dictate their thoughts. After the lesson the writer rearranged the order in which each child's sentence was given, but not the content. If a rhyming word was needed, it was secured from class effort. Each child's sentence and the resulting poems are as follows:

Spring Flowers

Flowers can grow.
 They need a drink.
 Flowers are pretty.
 I wish all flowers
 Were purple and pink.
 Flowers need sun.
 Suppose flowers
 Didn't have any color.
 If they stayed in the sun
 Would they all be yellow?

Clowns

Clowns are funny.
 Clown's smiles
 Look sad or sunny.
 Clowns can do tricks.
 Clowns flip and roll
 And do spinning kicks.

Midget clowns.
 Tall clowns.
 Short clowns.
 Fat clowns.

Skinny clowns.
 Weird clowns.
 Spooky clowns.
 Flat clowns.

Clowns make me laugh.
 Clowns make me happy.

I like circus clowns the best.

The Rainbow

Sometimes after it rains
 I look up and see a rainbow.
 I say, "look at the pretty colors."
 They're like a bridge
 Across the sky.
 I wish I could
 Climb up on it.
 Walk across it.
 Slide down from it.
 Swing underneath it.
 If I could sit on it
 I could look down at the people.
 I would say,
 "Look at the pretty colors
 Under the bridge
 Across the sky."

It might be interesting to note that the sentence "walk across it" was contributed by the learning-disabled child. The writer also wrote poetry of which the children were made aware. This served as a model for them to emulate.

The implications here are many. These selections were written by children from low socioeconomic families who had little, if any exposure to verse, rhyme, and poetry before beginning school, and exhibited little cognition in other areas as well. Their creative imagery supported the findings of the literature that, as Graves and Hansen (1983) found:

Children are particularly responsive to the musicality of language sounds. The meanings of words when captured in the expressive rhymes and rhythms of verse delight the ear at the same time that they alert young language learners to the phonological design of their native tongue. And

though hardly representative of a total approach to language education, the exploiting of rhymes -- and children's love of rhyme -- appears to hold possibilities for integrating the art of verbal expression with the science of literacy learning.

(p. 192)

Other implications were that the daily use of poetry increased the children's concepts about subjects across the curriculum, their reading and their writing skills. In previous years of the writer's teaching career the phonetic sounds of the alphabet were laboriously taught in a less captivating manner than during this practicum. Approximately 20 of 30 children learned their sounds which in some instances were forgotten over the summer prior to first grade. During this practicum the writer wrote and introduced a "catchy" alphabet rap to teach the sounds of the letters through rhyme and total bodily involvement. Twenty-seven of thirty children knew the alphabet letter sounds within one week's time, and could recall any letter sound at any given time. This skill was transferred to inventive spelling by 14 of 30 children. They began by writing only the letter of the first sound of each word in a short sentence. "MNID," when translated became "My name is Donnisha." With practice some children could write words to transform the sentence into "mi nm is Dnesu." Spacing was unimportant. Grammar was unimportant, as were spelling and punctuation.

Before implementation and after visiting this city's main museum of art to see an exhibit by a famous painter and relating his art to

color, size, shape, family, emotion, animals, transportation, season, weather, and time elapse of day and night, several children painted pictures of their favorites upon their return to school. They dictated short stories about their paintings which were held in reserve by this writer. In the third month of implementation the children were reintroduced to their paintings and dictated stories. After hearing them again they were asked to rewrite them themselves, using their newly developed skills of phonetics. Nine children successfully accomplished this task. The writer offered assistance in some instances by asking the child to repeat teacher verbalization of each word of the very short story (one or two lines) as the child translated it into their own spelling. The aim here was not grammatics, proper capitalization, nor punctuation, but emergent effort. Some results, as the children wrote them, are as follows. All were praiseworthy.

hr Thr likd to pNT yLo Lins.
(Henry Tanner liked to paint yellow lions.)

Te mN is seon Te ltl boe hw To
Pla te bNJO. Hre Tanr PanTd
a PCr ov Te bnJO LSN.
(The man is showing the little boy how
to play the banjo. Henry Tanner painted
a picture of the banjo lesson.)

The implications here for self-esteem are phenomenal, since the children were "reading" and "writing." Their works were displayed prominently, the results of which are explained further on.

Hall (1985) experienced much success with children's inventive spelling through the use of nursery rhymes which she found "exceedingly not difficult" (p. 262). She stated that teachers should begin this task by encouraging children to write rhymes and poems about something

with which they are familiar. Life experiences and mental imagery were the techniques employed by the writer of this practicum, as well as dramatic, exciting, presentations in order to assure the goal of this practicum. Implications are that if poetry is presented to children in an exciting and personal way, according to Duffield (1985), children can be lead to enjoy listening to, and using poetry. She stated:

it may, then, be unrealistic to expect to produce a class of poets, but every teacher should hope to develop in every child an enjoyment of words, the confidence to explore and arrange them, and the highest possible level of skill in their selection and shaping (p. 176)

The results described in Table 10 were achieved by the writer requesting, and receiving, permission from the principal to allow the kindergarten children to speak to the school over the public address system. To insure that each child was given an opportunity to speak through the microphone, the writer arranged for groups of children to go once a week to recite original and favorite selections until all had done so. The children were ecstatic to "put their voices in the little box." They beamed with pride as they were photographed and tape recorded doing what they had heard older siblings and friends do. It was arranged that while a group was public speaking, the remaining group toured the building to hear their friends' voices everywhere. They were amazed, when taken to the third floor, to hear their classmates' voices in a different part of the building, which resulted in all of the children clamouring to do the same. An architect of self-esteem proved

to be the "mysterious box." A bestower of self-confidence that seduced even the shyest child to dive into air-waves was the little box upon the wall which joined together child and poetry hopefully until "death did they part," or reknown author they became. The implication here is that ingenuity of presentation of poetry coupled with opportunity, gifts children with chances for creativity nurturance. Koch, cited in Biewald (1979) stated that different experiences are good to have and that "when a child has had a few of them, he may begin to anticipate finding more of them in poetry and want to read more of it, rather than being cut off from it, as so many school children now are" (p. 55).

To expand these "lovely" experiences for the children further was the opportunity to clothe many of the unclad walls of the writer's work setting with the children's work relating to poetry and the results provided in Table 11, and referred to in the discussion of Table 9. Illustrations of poetry, poetry to expound their previously done art work, their dictations, their writings, their collaborative, and emergent invented writings were displayed for their "whole school world" to see. Their works were attractively mounted by the writer as tribute to their worth, and to seed a model of quality for later, maybe many years later, of emulation. Their emergent writings were displayed at the District One Language Arts Exhibit and were seen by the city-wide Superintendent of Schools, the district superintendents, supervisors, language arts collaborators, and visitors. The children's writings occupied a prominent position outside the District One Superintendent's office, on two opposite walls, and were photographed. Verbal and written raves were received from the school-wide and district

superintendents, the principal, and supervisors. Several superintendents from other districts wished to borrow the exhibits, as well as the department of education of a major ivy league university. Following are portions of a letter and a thank you commendation to the class, received from the Superintendent of District One on May 29, 1991.

After serving in the School District for many years, it is difficult to become overwhelmingly enthusiastic about a bulletin board. I feel that the bulletin board that was posted outside the District One Office displaying the work of your kindergarten class with a focus on the Whole Language Emergent Writing Approach was wonderful. On behalf of all the District One staff, please accept my congratulations. It would be appreciated if you would share the enclosed note with students of your class.

This glorious, but somewhat intangible reward for little children was made more meaningful as many of them accompanied parents after school hours to "see" why they received the letter.

The results of Table 12 were made possible by the writer contacting newspapers for publication of the children's work to extend the exhilaration of the children about their poetry experience. Before implementation a requirement of the standardized curriculum was for exposure of current events in newspapers and to have the children tell to the class who, when, where, how, and why of the articles. Since the children were familiar with newspapers, after publication of their

articles the writer distributed the prepurchased page to each child without stating why. The children were asked to look the page over and report what they saw. They had had much practice with recognizing their and their peers' names. Can you imagine their delight when someone discovered his or her name and was told that it was to identify that they were the author of the poem that appeared there? Now, not only would their school mates read their poetry, or someone at another school or district office, but "every one in the city!" Poetic heads were swelled. The implication here for young children is that not only should "good" poetry contain an element of surprise, but that it can surprise as well. The implication is also that poetry is "reading" without the laborious title of reading time. Emans (1978) discussed how rhymes and poetry helped children to read. He related that learning to read is aided as children become aware of print in any meaningful way. The use of rhymes was advocated as a part of a total, comprehensive reading program and one way of introducing children to reading. Regarding poetry and reading in young children, Holt, cited in Emans (1983) stated:

We do things backwards. We think in terms of getting a skill first and then finding useful and interesting things to do with it. The sensible way, the best way, is to start with something worth doing, and then, moved by a strong desire to do it, get whatever skills are needed. (p. 940)

This implies that the more experience children have with poetic exploration within their experiential boundaries, the more successful

they are in their explorations of reading. Several of the children's published poetry integrating family and emotions are presented here.

Sometimes
I am angry.
Sometimes
I am lonely.
Most times
I am happy.
Sometimes.

Today,
I am happy.
I will play Nintendo.
I will beat my sister's score.
Tomorrow,
We will play some more.

I love my mommy.
She buys me toys.
I wish
She would buy
Some baby boys.

I have two little sisters
Who always cry.
That's why I never
Take them bye-bye.

I have three brothers
We love each other.
One's name is Tony.
One's name is Chris.
One's name is Stephen.
They are all mine.

The results from Tables 13, 14, and 15 revealed that the majority of parents consistently complied with the writer's directives. This level was higher than in previous years experience where compliance was sporadic with approximately 18 out of 30 regular compliance. Homework requests were simple. Children were asked to bring objects for phonology, alliteration, and rhyme on separate occasions, or to learn a poem, tell the events of a poem sequentially, or to illustrate and

dramatize poetry. Parents were asked to read poetry to the children daily, take excursions to the public library for poetry sessions, and to encourage the children to engage in participatory activities of writing poetry, and performing ball-bounce, and jump-rope chants instead of being television spectators. Parents were asked to provide nursery rhyme and poetry books before and during implementation for accessibility when needed, and which were kept in class for several weeks for pupil perusal before sending them home for parent-child bonding experiences. Parents were asked to read, learn, recite, and compose poetry themselves which 27 out of 30 did, as revealed in Table 15. The greatest difficulty encountered in the entire practicum was the parents' acquisition of poetry books, which was unlike their prompt compliance with providing the nursery rhyme books. Constant verbal and written reminders had to be issued to parents. Six parents did not fulfill this obligation. Parents were hesitant in attempting to compose poetry themselves, stating: "they could not", "were not in the mood," "had no ideas," nor, "did not know how." After much encouragement from the writer and their own children, efforts were attempted resulting in some delightful and refreshing offerings which boosted their self esteem remarkably, and even more after discovering their poetry published in newspapers. The success of the parents' cooperation was due to pupil enthusiasm and their improved self-esteem gained through the poetry interactions; the shared presentation and verbal interchange of the origin and history of rhyme and poetry; and the embellished self-esteem of the parents themselves. Here are a few of the parents' poems.

In summertime
 We need shorts to wear.
 More swimming, playing,
 Running and all.
 Just make sure
 There're band-aids if we fall.

Where I work
 We wear blue.
 Driving the train
 Is my job too.
 Just in case
 I forgot to mention,
 I blow my whistle
 To get your attention.

Roses are red
 Violets are blue.
 During the summer
 I'll think of you.
 Summer, Summer
 I do love.
 You and the flowers
 Came from God above.

How do I love thee?
 Let me count the ways.
 I love you in the winter
 I love you when it's fair.
 I love you any way.
 I love you anywhere.

Based on the results of the practicum, the writer concludes that young children's abilities to understand, recite, write, enjoy, and appreciate poetry can be enhanced through the daily use of poetry. The writer believes that the experiential cognitive concepts of young children can be enhanced through the presentation of poetry using concrete imagery integrated across a curriculum. She further believes that the phonological, alliterative, and rhyming elements of poetry enhance reading skills. The writer believes that the joy derived from poetry through total sensory involvement by children enhances their social development, confidence, and self esteem. The writer is strongly

convinced that parental participation is imperative as a modeling agent for the children and an enlightening venture and esteem enhancer for themselves. Lastly, the writer believes that teachers become more cognizant about the values derived for children through the daily use of poetry and that they become more comfortable in using it, as well as more aware of poets, selections, sources, and availability. The writer wishes to share with the reader excerpts from one of her original poems.

What is Poetry?

Poetry is. . .something seen
 Or something heard.
 Feelings inside. . .
 Expressed with a word.
 Oftimes words are unnecessary
 But, when used are few
 And. . .exemplary.
).
 Poetry is. . .whatever you feel
 In response to something
 Imagined or real
 That's put into rhythm. . .
 A spoken melody!
 Like art. . .or music,
 From mental imagery.

Recommendations

1. It is recommended that any replication of this practicum be for an entire school year in order to integrate poetry with all subject areas and themes required in a school curriculum, and in order to give the children maximum exposure to poetry for more thorough understanding and appreciation as they mature.

2. It is recommended that implementors acquire and organize a poetry supplement integrated across the curriculum before implementation. The poetry supplement included with this practicum may be utilized and expanded as needed.

3. It is recommended that implementors become familiar with the origin and history of rhyme and poetry for young children. A brief version is included in this practicum report.

4. It is recommended that implementors present developmentally and age-appropriate poetry daily to young children with enthusiasm and genuine enjoyment.

5. It is recommended that parents be involved daily with the poetry process to satisfy the goals as defined within this report.

Dissemination

This practicum has been shared with the language arts supervisor of this school district who in turn has shared it at staff meetings with other language arts supervisors to suggest using it as an example for producing a poetry guide to be included in a poetry curriculum. The writer was requested to expand the poetry supplement to cover the entire school year.

Portions of this practicum were shared by the language arts supervisor at an International Reading Conference workshop held in Reno, Nevada in May 1991.

The writer plans to submit this practicum to the Department of School Age Programs of this school system to be distributed to all the kindergartens of this city.

The writer plans to request dissemination of this practicum at the yearly city-wide staff meeting of kindergarten and early childhood personnel for a workshop on poetry use with young children.

The writer plans to present this practicum to the departments of

education at the five local universities of this city.

The writer plans to submit condensed versions of this practicum to journals and other publications concerned with early childhood development. The writer plans to request that this practicum be included in ERIC.

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APPENDIX A
INITIAL PARENT-TEACHER SURVEY

Initial Parent/Teacher Survey

Parent's Name _____

Child's Name _____

Request the parent to check their own performance.

	<u>Yes</u>	<u>No</u>
1. Can you recite a finger play?.If yes, do so... _____	_____	_____
2. Can you recite a nursery rhyme?...If yes, do so _____	_____	_____
3. Do you own a finger play book?..... _____	_____	_____
4. Do you own a nursery rhyme book?..... _____	_____	_____
5. Do you read nursery rhymes to your child?..... _____	_____	_____
6. Do you own a poetry book?..... _____	_____	_____
7. Do you read poetry to your child?..... _____	_____	_____
8. Can you recite a poem?...If yes, do so..... _____	_____	_____
9. Can you name a poet?..... _____	_____	_____
10. Have you ever written a poem?..... _____	_____	_____
11. Do you know what poetry is? Explain.....		
12. Do you like poetry?..... _____	_____	_____
13. Do you know the origin and history of rhyme?... _____	_____	_____
14. Do you know the difference between rhyme, ... _____	_____	_____
free verse, and poetry?		

YES/NO TALLY SHEET FOR APPENDIX A, ITEMS 1 to 7

NAMES	1		2		3		4		5		6		7	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
1.														
2.														
3.														
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28.														
29.														
30.														

YES/NO TALLY SHEET FOR APPENDIX A, ITEMS 8 to 14

NAMES	8		9		10		11		12		13		14	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
1.														
2.														
3.														
4.														
5.														
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27.														
28.														
29.														
30.														

SUMMARY OF PARENT/TEACHER SURVEY

X = Yes

NAME Parent's Name = Code #	Survey Questions 1 through 14													
	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1														
2														
3														
4														
5														
6	X										X			
7				X	X									
8														
9														
10														
11		X									X			
12														
13														
14														
15														
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27														
28														
29														
30														

APPENDIX B
PRIOR POETRY KNOWLEDGE ASSESSMENT

Kindergarten Children with Prior Knowledge of Poetry

Child's Name _____

Request the child to perform the following:

	<u>Yes</u>	<u>No</u>
1. Recite a finger play.....	___	___
2. Sing a finger play.....	___	___
3. Indentify a nursery rhyme picture.....	___	___
4. Recite a nursery rhyme.....	___	___
5. Sing a nursery rhyme.....	___	___
6. Recite a poem.....	___	___
7. Write a poem.....	___	___

YES/NO TALLY SHEET FOR APPENDIX B, ITEMS 1 to 7

NAMES	1		2		3		4		5		6		7	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
1.														
2.														
3.														
4.														
5.														
6.														
7.														
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28.														
29.														
30.														

SUMMARY OF KINDERGARTEN CHILDREN'S POETRY KNOWLEDGE

X = Yes

NAME	Questions 1 through 7						
Child's Name = Code #	1	2	3	4	5	6	7
1							
2							
3							
4							
5							
6			X				
7		X	X		X		
8							
9							
10							
11			X		X		
12							
13							
14							
15							
16							
17			X				
18							
19							
20							
21							
22							
23							
24							
25							
26							
27							
28							
29							
30							

APPENDIX C
COMPETENCY LEVELS ON PRETESTS AND POSTTESTS

COMPETENCY LEVELS ON PRETESTS

Part I.

DATE	Phonology	Alliteration	Rhyme
NAME	Total Raw Score (Max. 4)	Total Raw Score (Max. 4)	Total Raw Score (Max.4)
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			
21.			
22.			
23.			
24.			
25.			
26.			
27.			
28.			
29.			
30.			

COMPETENCY LEVEL ON POSTTESTS

Part II.

DATE	Phonology	Alliteration	Rhyme
NAME	Total Raw Score (Max. 4)	Total Raw Score (Max. 4)	Total Raw Score (Max.4)
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
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21.			
22.			
23.			
24.			
25.			
26.			
27.			
28.			
29.			
30.			

SUMMARY OF PRETEST AND POSTTEST SCORES

P = Phonology

A = Alliteration

R = Rhyme

NAME Child's Name = Code #	Pretest Scores			Posttest Scores		
	P	A	R	P	A	R
1	2	1	1	4	4	4
2	1	0	1	4	4	4
3	2	2	1	4	4	4
4	1	0	1	3	3	3
5	0	1	1	0	0	0
6	1	0	3	4	4	4
7	1	1	0	4	4	4
8	1	0	0	4	3	3
9	1	0	0	4	4	4
10	0	0	0	3	3	4
11	2	3	1	4	4	4
12	0	2	0	4	4	4
13	0	1	1	4	4	4
14	0	1	1	4	4	4
15	0	0	1	4	3	3
16	1	0	0	0	2	3
17	2	1	1	4	4	4
18	1	0	0	4	4	4
19	0	0	0	4	4	4
20	0	0	1	4	4	4
21	1	0	0	4	4	4
22	2	0	0	4	4	4
23	0	0	2	4	4	4
24	2	0	1	4	4	4
25	2	0	3	4	4	4
26	3	0	0	4	4	4
27	0	0	1	4	4	4
28	2	2	2	4	4	4
29	1	0	0	2	4	0
30	1	0	1	4	4	4

APPENDIX D

DAILY YES/NO CHECKLIST FOR AURAL, ORAL, AND BODILY
PARTICIPATION IN FINGER PLAYS, RHYMES, AND POETRY

DAILY YES/NO CHECKLIST FOR AURAL, ORAL, AND BODILY
PARTICIPATION IN FINGER PLAYS, RHYMES, AND POETRY

DATE NAME	Listens			Recites			Sings			Movement		
	FP	R	P	FP	R	P	FP	R	P	FP	R	P
1.												
2.												
3.												
4.												
5.												
6.												
7.												
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9.												
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29.												
30.												

SUMMARY OF DAILY 60-DAY YES/NO CHECKLIST FOR AURAL, ORAL,
AND BODILY PARTICIPATION IN FINGER PLAYS, RHYMES, AND POETRY

NAME	Listens			Recites			Sings			Movement		
Child's Name = Code #	FP	R	P	FP	R	P	FP	R	P	FP	R	P
1	X	X	X	X	X	X	X	X	X	X	X	X
2	X	X	X	X	X	X	X	X	X	X	X	X
3	X	X	X	X	X	X	X	X	X	X	X	X
4	X	X	X	X	X	X	X	X	X	X	X	X
5	X	X	X							X	X	X
6	X	X	X	X	X	X	X	X	X	X	X	X
7	X	X	X	X	X	X	X	X	X	X	X	X
8	X	X	X	X	X	X	X	X	X	X	X	X
9	X	X	X	X	X	X	X	X	X	X	X	X
10	X	X	X	X	X	X	X	X	X	X	X	X
11	X	X	X	X	X	X	X	X	X	X	X	X
12	X	X	X	X	X	X	X	X	X	X	X	X
13	X	X	X	X	X	X	X	X	X	X	X	X
14	X	X	X	X	X	X	X	X	X	X	X	X
15	X	X	X	X	X	X	X	X	X	X	X	X
16	X	X	X	X	X	X	X	X	X	X	X	X
17	X	X	X	X	X	X	X	X	X	X	X	X
18	X	X	X	X	X	X	X	X	X	X	X	X
19	X	X	X	X	X	X	X	X	X	X	X	X
20	X	X	X	X	X	X	X	X	X	X	X	X
21	X	X	X	X	X	X	X	X	X	X	X	X
22	X	X	X	X	X	X	X	X	X	X	X	X
23	X	X	X	X	X	X	X	X	X	X	X	X
24	X	X	X	X	X	X	X	X	X	X	X	X
25	X	X	X	X	X	X	X	X	X	X	X	X
26	X	X	X	X	X	X	X	X	X	X	X	X
27	X	X	X	X	X	X	X	X	X	X	X	X
28	X	X	X	X	X	X	X	X	X	X	X	X
29	X	X	X	X	X	X	X	X	X	X	X	X
30	X	X	X	X	X	X	X	X	X	X	X	X

APPENDIX E

WEEKLY YES/NO POETRY ILLUSTRATION CHECKLIST

WEEKLY YES/NO POETRY ILLUSTRATION CHECKLIST

DATE	Crayon		Chalk		Paint		Collage		Mobile		Other	
NAME	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
1.												
2.												
3.												
4.												
5.												
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SUMMARY OF WEEKLY POETRY ILLUSTRATION

X = Yes

C = Crayon

CH= Chalk

NAME	C - Weeks 1 through 12												CH - Weeks 1 through 12											
Code #	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1	X	X	X	X	X	X	X	X	X		X				X									
2	X	X	X	X	X	X	X	X	X		X				X									
3	X	X	X	X	X	X	X	X	X		X				X									
4	X	X	X	X	X	X	X	X	X		X				X									
5	X	X	X	X	X	X	X	X	X		X				X									
6	X	X	X	X	X	X	X	X	X		X				X									
7	X	X	X	X	X	X	X	X	X		X				X									
8	X	X	X	X	X	X	X		X		X				X									
9	X	X	X	X	X	X	X		X		X				X									
10	X	X	X	X	X	X	X		X		X				X									
11	X	X	X	X	X	X	X		X		X				X									
12	X	X	X	X	X	X	X	X	X		X				X									
13	X	X	X	X	X	X	X	X	X		X				X									
14	X	X	X	X	X	X	X	X	X		X				X									
15	X	X	X	X	X	X	X	X	X		X				X									
16	X	X	X	X	X	X	X	X	X		X				X									
17	X	X	X	X	X	X	X	X	X		X				X									
18	X	X	X	X	X	X	X	X	X		X				X									
19	X	X	X	X	X	X	X	X	X		X				X									
20	X	X	X	X	X	X	X		X		X				X									
21	X	X	X	X	X	X	X		X		X				X									
22	X	X	X	X	X	X	X	X	X		X				X									
23	X	X	X	X	X	X	X	X	X		X				X									
24	X	X	X	X	X	X	X	X	X		X				X									
25	X	X	X	X	X	X	X		X		X				X									
26	X	X	X	X	X	X	X		X		X				X									
27	X	X	X	X	X	X	X		X		X				X									
28	X	X	X	X	X	X	X		X		X				X									
29	X	X	X	X	X	X	X		X		X				X									
30	X	X	X	X	X	X	X		X		X				X									

SUMMARY OF WEEKLY POETRY ILLUSTRATION

X = Yes

P = Paint

CC = Collage

NAME	P - Weeks 1 through 12												CO - Weeks 1 through 12											
Code #	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1		X	X	X	X	X	X	X	X	X		X		X	X									
2		X	X	X	X	X	X	X	X	X		X		X										
3		X	X	X	X	X	X	X	X	X		X		X	X									
4		X	X	X	X	X	X	X	X	X		X		X							X			
5		X	X	X	X	X	X	X	X	X	X	X		X							X			
6		X	X	X	X	X	X	X	X	X		X		X										
7		X	X	X	X	X	X	X	X	X	X	X		X		X								
8		X	X	X	X	X	X	X	X	X		X		X										
9		X	X	X	X	X	X	X	X	X	X	X		X										
10		X	X	X	X	X	X	X	X	X		X		X										
11		X	X	X	X	X	X	X	X	X		X		X		X					X			
12		X	X	X	X	X	X	X	X	X	X	X		X										
13		X	X	X	X	X	X	X	X	X		X		X										
14		X	X	X	X	X	X	X	X	X		X		X							X			
15		X	X	X	X	X	X	X	X	X		X		X		X								
16		X	X	X	X	X	X	X	X	X	X	X		X										
17		X	X	X	X	X	X	X	X	X		X		X										
18		X	X	X	X	X	X	X	X	X	X	X		X		X								
19		X	X	X	X	X	X	X	X	X		X		X										
20		X	X	X	X	X	X	X	X	X		X		X										
21		X	X	X	X	X	X	X	X	X		X		X										
22		X	X	X	X	X	X	X	X	X	X	X		X										
23		X	X	X	X	X	X	X	X	X	X	X		X										
24		X	X	X	X	X	X	X	X	X	X	X		X										
25		X	X	X	X	X	X	X	X	X		X		X										
26		X	X	X	X	X	X	X	X	X	X	X		X										
27		X	X	X	X	X	X	X	X	X		X		X										
28		X	X	X	X	X	X	X	X	X		X		X										
29		X	X	X	X	X	X	X	X	X		X		X		X								
30		X	X	X	X	X	X	X	X	X		X		X										

SUMMARY OF WEEKLY POETRY ILLUSTRATION

MO = Mobile

O = Other

X=Yes: Other; C-Clay F-Fingerprint M-Marker P-Paste W-Watercolors

NAME Code #	MO - Weeks 1 through 12												O - Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1		X												P				P						
2																		C				F		
3														P				C						
4																	M		F			F		
5		X																	C	C	F		F	
6		X																	P					
7		X												M		F				W	P			
8																			F			P		
9																		C	P	F		F		
10														F		W	C							
11														P	W							P		
12		X																						
13																						F		
14														F										
15															W									
16																								
17														F		W	C	F				P	P	
18																		C				P		
19		X																C						
20		X																		F	M		F	
21																			F	F	P	P		
22		X																						
23																			F					
24																		C	F					
25																			F		P			
26														F					P	P				
27																			M		W			
28		X																	F		P			
29																								
30																								

APPENDIX F

WEEKLY YES/NO CHECKLIST FOR MONITORING COMPETENCIES FOR
PHONOLOGY, ALLITERATION, AND RHYME

WEEKLY YES/NO CHECKLIST FOR MONITORING COMPETENCIES IN
PHONOLOGY, ALLITERATION, AND RHYME

DATE	Names 8 Words 2 Pair Alike 2 Pair Differ		Names 4 Words Same Initial Sound		Names 2 Pairs Rhyming Words	
NAME	Yes	No	Yes	No	Yes	No
1.						
2.						
3.						
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SUMMARY OF WEEKLY PHONOLOGY, ALLITERATION, AND RHYME COMPETENCIES

X = Yes

PH = Phonology

AL = Alliteration

NAME Code #	PH - Weeks 1 through 12												AL - Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
2		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
3	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X		X	X
4		X	X	X	X	X	X	X	X	X	X	X				X	X			X	X	X	X	X
5																								
6		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
7		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
8		X	X	X				X	X	X	X	X												
9		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
10	X	X	X	X	X			X	X	X	X	X												
11		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
12		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
13		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
14		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
15		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
16		X	X	X	X	X				X	X					X								X
17	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
18		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
19		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
20		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
21		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
22	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
23		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
24	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
25	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X	X	X	X	X	X
26	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
27		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
28	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X
29		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X
30		X	X	X	X	X	X	X	X	X	X	X				X	X	X	X	X	X	X	X	X

SUMMARY OF WEEKLY PHONOLOGY, ALLITERATION, AND RHYME COMPETENCIES

X = Yes

RH = Rhyme

NAME Code #	RH - Weeks 1 through 12												- Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1	X	X	X	X	X	X	X	X	X	X	X	X												
2			X	X	X	X	X	X	X	X	X	X												
3		X	X	X	X	X	X	X	X	X	X	X												
4			X	X	X	X		X	X	X	X	X												
5																								
6			X	X	X	X	X	X	X	X	X	X												
7				X	X	X	X	X	X	X	X	X												
8							X	X	X	X	X													
9			X	X	X	X	X	X	X	X	X	X												
10							X	X	X	X	X													
11		X	X	X	X	X	X	X	X	X	X	X												
12						X	X	X	X	X	X	X												
13		X	X	X	X	X	X	X	X	X	X	X												
14						X	X	X	X	X	X	X												
15			X	X	X	X	X	X	X	X	X	X												
16						X	X	X	X		X	X												
17		X	X	X	X	X	X	X	X	X	X	X												
18		X	X	X	X	X	X	X	X	X	X	X												
19				X	X	X	X	X	X	X	X	X												
20			X	X	X	X	X	X	X	X	X	X												
21			X	X	X	X	X	X	X	X	X	X												
22						X	X	X	X	X	X	X												
23			X	X	X	X	X	X	X	X	X	X												
24			X	X	X	X	X	X	X	X	X	X												
25		X	X	X	X	X	X	X	X	X	X	X												
26		X	X			X	X	X	X	X	X	X												
27				X	X	X	X	X	X	X	X	X												
28		X	X	X	X	X	X	X	X	X	X	X												
29		X	X	X	X	X			X	X	X	X												
30						X	X	X	X	X	X	X												

APPENDIX G

WEEKLY YES/NO CHECKLIST FOR ORIGINAL POETRY

WEEKLY YES/NO CHECKLIST FOR ORIGINAL POETRY

DATE	Composed Free Verse		Composed Finger Play		Composed Poetry	
	Yes	No	Yes	No	Yes	No
1.						
2.						
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SUMMARY OF WEEKLY COMPOSING OF FREE VERSE, FINGER PLAY AND POETRY

X = Yes

FV = Free Verse

FP = Finger Play

NAME Code #	FV - Weeks 1 through 12												FP - Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
2		X	X	X	X	X	X	X	X	X	X	X												
3		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
4			X	X	X	X	X	X	X	X	X	X												
5									X	X	X	X												
6		X	X	X	X	X	X	X	X	X	X	X											X	X
7		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
8									X	X	X	X												
9		X	X	X	X	X	X	X	X	X	X	X												
10			X						X	X	X	X												
11		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
12		X	X	X	X	X	X	X	X	X	X	X												
13		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
14		X	X	X	X	X	X	X	X	X	X	X												
15			X	X	X	X	X	X	X	X	X	X												
16			X	X	X	X	X	X	X	X	X	X												
17		X	X	X	X	X	X	X	X	X	X	X												
18		X	X	X	X	X	X	X	X	X	X	X							X	X	X	X	X	X
19		X	X	X	X	X	X	X	X	X	X	X												
20		X	X	X	X	X	X	X	X	X	X	X												
21		X	X	X	X	X	X	X	X	X	X	X												
22		X	X	X	X	X	X	X	X	X	X	X												
23		X	X	X	X	X	X	X	X	X	X	X												
24		X	X	X	X	X	X	X	X	X	X	X							X	X	X	X	X	X
25		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
26		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
27		X	X	X	X	X	X	X	X	X	X	X												
28		X	X	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X	X
29		X	X	X	X	X	X	X	X	X	X	X												
30		X	X	X	X	X	X	X	X	X	X	X												X

SUMMARY OF WEEKLY COMPOSING OF FREE VERSE, FINGER PLAY, AND POETRY

X = Yes

PO = Poetry

NAME Code #	PO - Weeks 1 through 12												Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1				X	X	X	X	X	X	X	X	X												
2				X	X	X	X	X	X	X	X	X												
3		X	X	X	X	X	X	X	X	X	X	X												
4				X	X	X	X	X	X	X	X	X												
5																								
6				X	X	X	X	X	X	X	X	X												
7		X	X	X	X	X	X	X	X	X	X	X												
8										X	X	X												
9				X	X	X	X	X	X	X	X	X												
10									X	X	X	X												
11				X	X	X	X	X	X	X	X	X												
12				X	X	X	X	X	X	X	X	X												
13				X	X	X	X	X	X	X	X	X												
14		X	X	X	X	X	X	X	X	X	X	X												
15				X	X	X	X	X	X	X	X	X												
16				X	X	X	X	X	X	X	X	X												
17		X	X	X	X	X	X	X	X	X	X	X												
18				X	X	X	X	X	X	X	X	X												
19				X	X	X	X	X	X	X	X	X												
20				X	X	X	X	X	X	X	X	X												
21				X	X	X	X	X	X	X	X	X												
22				X	X	X	X	X	X	X	X	X												
23				X	X	X	X	X	X	X	X	X												
24				X	X	X	X	X	X	X	X	X												
25		X	X	X	X	X	X	X	X	X	X	X												
26				X	X	X	X	X	X	X	X	X												
27				X	X	X	X	X	X	X	X	X												
28				X	X	X	X	X	X	X	X	X												
29				X	X	X	X	X	X	X	X	X												
30				X	X	X	X	X	X	X	X	X												

APPENDIX H

WEEKLY YES/NO CHECKLIST FOR PUBLIC ADDRESS SYSTEM PERFORMANCE

WEEKLY YES/NO CHECKLIST FOR PUBLIC ADDRESS SYSTEM PERFORMANCE

DATE	Week #		Week #		Week #		Week #	
NAME	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
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SUMMARY OF WEEKLY PUBLIC ADDRESS SYSTEM PERFORMANCE

X = Yes

NAME Child's Name = Code #	Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12
1							X					X
2										X	X	
3					X	X		X	X		X	
4									X			X
5										X		X
6									X			
7					X						X	
8										X		X
9										X		X
10							X		X			
11								X	X		X	
12					X	X						
13							X					X
14								X				X
15												X
16						X	X					
17					X			X			X	
18						X			X			
19									X			X
20									X			X
21										X	X	
22							X		X			
23						X	X	X				
24											X	
25					X						X	
26						X						X
27						X			X	X		
28						X		X	X			
29					X							X
30										X	X	

APPENDIX 1

WEEKLY YES/NO CHECKLIST FOR DISPLAY OF ORIGINAL POETRY

WEEKLY YES/NO CHECKLIST FOR DISPLAY OF ORIGINAL POETRY
ON HALL BULLETIN BOARDS

DATE NAME	Week #		Week #		Week #		Week #	
	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
4.								
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SUMMARY OF WEEKLY DISPLAY OF VERSE AND/OR POETRY

X = Yes

NAME Child's Name = Code #	Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12
1		X	X	X	X	X	X	X	X	X	X	X
2		X	X	X	X	X	X	X	X	X	X	X
3		X	X	X	X	X	X	X	X	X	X	X
4		X	X	X	X	X	X	X	X	X	X	X
5									X	X	X	X
6		X	X	X	X	X	X	X	X	X	X	X
7		X	X	X	X	X	X	X	X	X	X	X
8									X	X	X	X
9		X	X	X	X	X	X	X	X	X	X	X
10			X						X	X	X	X
11		X	X	X	X	X	X	X	X	X	X	X
12		X	X	X	X	X	X	X	X	X	X	X
13		X	X	X	X	X	X	X	X	X	X	X
14		X	X	X	X	X	X	X	X	X	X	X
15		X	X	X	X	X	X	X	X	X	X	X
16		X	X	X	X	X	X	X	X	X	X	X
17		X	X	X	X	X	X	X	X	X	X	X
18		X	X	X	X	X	X	X	X	X	X	X
19		X	X	X	X	X	X	X	X	X	X	X
20		X	X	X	X	X	X	X	X	X	X	X
21		X	X	X	X	X	X	X	X	X	X	X
22		X	X	X	X	X	X	X	X	X	X	X
23		X	X	X	X	X	X	X	X	X	X	X
24		X	X	X	X	X	X	X	X	X	X	X
25		X	X	X	X	X	X	X	X	X	X	X
26		X	X	X	X	X	X	X	X	X	X	X
27		X	X	X	X	X	X	X	X	X	X	X
28		X	X	X	X	X	X	X	X	X	X	X
29		X	X	X	X	X	X	X	X	X	X	X
30		X	X	X	X	X	X	X	X	X	X	X

APPENDIX J

WEEKLY YES/NO CHECKLIST FOR ORIGINAL POETRY
PUBLISHED IN THE NEWSPAPER

WEEKLY YES/NO CHECKLIST FOR ORIGINAL POETRY
PUBLISHED IN THE NEWSPAPER

DATE	Week #		Week #		Week #		Week #	
NAME	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
18.								
19.								
20.								
21.								
22.								
23.								
24.								
25.								
26.								
27.								
28.								
29.								
30.								

SUMMARY OF POETRY PUBLISHED IN NEWSPAPERS

NAME	Weeks 1 through 12											
Child's Name = Code #	1	2	3	4	5	6	7	8	9	10	11	12
1											1	1
2												1
3										1		1
4												1
5												1
6										2	1	
7											3	1
8										1		
9											1	1
10												2
11											2	1
12										1	2	1
13											2	1
14										1	1	1
15											1	2
16												1
17											2	1
18										1	1	1
19												1
20												1
21												1
22											1	
23											1	1
24												1
25										1		
26												1
27										1		1
28												1
29												1
30											1	

APPENDIX K

WEEKLY YES/NO CHECKLIST FOR PARENT/CHILD HOMEWORK

WEEKLY YES/NO CHECKLIST FOR PARENT/CHILD HOMEWORK

DATE	Week #		Week #		Week #		Week #	
NAME	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
18.								
19.								
20.								
21.								
22.								
23.								
24.								
25.								
26.								
27.								
28.								
29.								
30.								

WEEKLY PARENT/CHILD HOMEWORK

P = Parent

C = Child

WEEK	TYPE OF HOMEWORK	
1	Bring a nursery rhyme book	P
2	Bring two rhyming objects	C
3	Recite free verse and/or nursery rhymes	C
4	Bring phonology objects: two same, two different	C
5	Bring two alliteration objects: same sound	C
6	Compose/recite a two-line poem	C
7	Bring a poetry book	P
8	Visit neighborhood library	P&C
9	Visit school library	P&C
10	Compose free verse, finger play and/or poetry	C
11	Provide costumes for the assembly program	P
12	Provide contributions for the party	P

SUMMARY OF WEEKLY PARENT/CHILD HOMEWORK

X = Yes

NAME	Weeks 1 through 12											
Child's Name = Code #	1	2	3	4	5	6	7	8	9	10	11	12
1	X	X	X	X	X	X	X	X	X	X	X	X
2	X	X	X	X	X	X	X	X	X	X	X	X
3	X	X	X	X	X	X	X	X	X	X	X	X
4	X	X	X	X	X	X	X	X	X	X	X	X
5	X	X						X	X			X
6	X	X	X	X	X	X	X	X	X	X	X	X
7	X	X	X	X	X	X	X	X	X	X	X	X
8	X	X										X
9	X	X	X	X	X	X	X	X	X	X	X	X
10	X	X										
11	X	X	X	X	X	X	X	X	X	X	X	X
12	X	X	X	X	X	X	X	X	X	X	X	X
13	X	X	X	X	X	X	X	X	X	X	X	X
14	X	X	X	X	X	X	X	X	X	X	X	X
15	X	X	X	X	X	X	X	X	X	X	X	X
16	X	X	X	X	X	X	X	X	X	X	X	X
17	X	X	X	X	X	X	X	X	X	X	X	X
18	X	X	X	X	X	X	X	X	X	X	X	X
19	X	X	X	X	X	X	X	X	X	X	X	X
20	X	X	X	X	X	X	X	X	X	X	X	X
21	X	X	X	X	X	X	X	X	X	X	X	X
22	X	X	X	X	X	X	X	X	X	X	X	X
23	X	X	X	X	X				X	X	X	X
24	X	X	X	X	X				X	X	X	X
25	X	X	X	X	X	X	X	X	X	X	X	X
26	X	X	X	X	X	X	X	X	X	X	X	X
27	X	X	X	X	X	X	X	X	X	X	X	X
28	X	X	X	X	X	X	X	X	X	X	X	X
29	X	X	X	X	X				X	X	X	X
30	X	X	X	X	X	X	X	X	X	X	X	X

APPENDIX L

YES/NO CHECKLIST FOR PARENTAL PROVISIONS

YES/NO CHECKLIST FOR PARENTAL PROVISIONS

DATE	Nursery Rhyme		Finger Play		Poetry		Costume	
	Book		Book		Book			
NAME	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
18.								
19.								
20.								
21.								
22.								
23.								
24.								
25.								
26.								
27.								
28.								
29.								
30.								

SUMMARY OF WEEKLY PARENTAL PROVISIONS

X = Yes

NRB = Nursery Rhyme Book

FPB = Finger Play Book

NAME Code #	NRB - Weeks 1 through 12												FPB - Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1	X												X											
2	X												X											
3	X												X											
4	X																							
5	X																							
6	X																							
7	X																							
8	X																							
9	X																							
10	X																							
11	X												X											
12	X												X											
13	X																							
14	X												X											
15	X												X											
16	X												X											
17	X																							
18	X												X											
19	X																							
20	X																							
21	X												X											
22	X																							
23	X												X											
24	X												X											
25	X																							
26	X												X											
27	X												X											
28	X																							
29	X												X											
30	X																							

SUMMARY OF WEEKLY PARENTAL PROVISIONS

X = Yes

PB = Poetry Book

CO = Costume

NAME Code #	PB - Weeks 1 through 12												CO - Weeks 1 through 12											
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
1							X															X		
2							X															X		
3										X												X		
4											X											X		
5																								
6								X														X		
7							X															X		
8																								
9									X													X		
10																								
11											X											X		
12										X												X		
13										X												X		
14											X											X		
15							X															X		
16							X															X		
17										X												X		
18												X										X		
19											X											X		
20										X												X		
21							X															X		
22							X															X		
23																						X		
24																						X		
25										X												X		
26											X											X		
27										X												X		
28												X										X		
29																						X		
30							X															X		

APPENDIX M

PARENTAL ACKNOWLEDGEMENT OF RHYME ORIGIN AND HISTORY,
POETRY MEMORIZATION, POET, AND ORIGINAL COMPOSITION

PARENTAL ACKNOWLEDGEMENT OF RHYME ORIGIN AND HISTORY,
POETRY MEMORIZATION, POET, AND ORIGINAL COMPOSITION

Part 1 DATE NAME	Origin History		Memorize Recite		Name of Poet		Original Composition	
	Yes	No	Yes	No	Yes	No	Yes	No
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
18.								
19.								
20.								
21.								
22.								
23.								
24.								
25.								
26.								
27.								
28.								
29.								
30.								

PARENTAL ACKNOWLEDGEMENT OF THE ORIGIN AND HISTORY OF RHYME
AND POETRY FOR CHILDREN

Part 2

1. I received The Origin And History of Rhyme And Poetry
For Children.

Yes _____ No _____

2. I read The Origin And History of Rhyme And Poetry
For Children.

Yes _____ No _____

3. I understand The Origin And History Of Rhyme And Poetry
For Children.

Yes _____ No _____

4. I understand why I should read rhyme and poetry to my child.

Yes _____ No _____

5. I will read rhyme and poetry to my child daily to help him/
her to like poetry, and hopefully to learn to read earlier,
and better.

Yes _____ No _____

Signature _____

Date _____

PARENTAL ACKNOWLEDGEMENT OF RHYME ORIGIN AND HISTORY,
POETRY MEMORIZATION, POET, AND ORIGINAL COMPOSITION

Part 3

1. I can memorize and recite the following poem.

Name _____

2. I know the name of the following poet.

Name _____

3. I composed the following poem.

Name _____

4. How I feel about poetry.

_____ I like poetry.

_____ I do not like poetry.

Signature _____

SUMMARY OF PARENTAL COMPLIANCE WITH RHYME ORIGIN AND HISTORY,
POETRY MEMORIZATION, POET, AND ORIGINAL COMPOSITION

NAME Parent's Name = Code #	Origin and History	Memorize or Recite	Names a Poet	Original Composition
1	X	X	X	X
2	X	X	X	X
3	X	X	X	X
4	X	X	X	X
5	X			
6	X	X	X	X
7	X	X	X	X
8	X			
9	X	X	X	
10	X			
11	X	X	X	X
12	X	X	X	X
13	X	X	X	X
14	X	X	X	X
15	X	X	X	X
16	X	X	X	X
17	X	X	X	X
18	X	X	X	X
19	X	X	X	X
20	X			X
21	X			
22	X	X	X	X
23	X	X	X	
24	X	X	X	
25	X	X	X	
26	X	X	X	X
27	X	X	X	
28	X	X	X	X
29	X			
30	X	X	X	

APPENDIX N
WEEKLY CUMULATIVE COMPETENCY CHECK LIST

WEEKLY CUMULATIVE COMPETENCY CHECK-LIST

Name: _____	Weeks 1 through 12											
TASK: _____	1	2	3	4	5	6	7	8	9	10	11	12
1. Raw Score on Pretest												
2. Recites 4 Finger Plays												
3. Recites 4 Nursery Rhymes												
4. Sings 4 Finger Plays												
5. Sings 4 Nursery Rhymes												
6. Names 4 Words The Same												
7. Names 4 Words Different												
8. Names 4 Words-Same Sound												
9. Names 4 Words Different Sound												
10. Names 4 Rhyming Words												
11. Names 4 Non-rhyming Words												
12. Recites 4 Poems												
13. Composes Free-Verse												
14. Composes 1 Rhyming Poem												
15. Sings An Original Poem												
16. Prints Original Verse From Sample												
17. Prints Original Poem From Sample												
18. Illustrates Poetry												
19. Uses Poetry Manipulatives												
20. Returns Homework Assignments												
21. Poetry Displayed On Bulletin Boards												
22. Recites Over PA System												
23. Poetry Published In Newspaper												
24. Performed In Assembly Program												
25. Enjoys Poetry												
26. Raw Score On Posttest												
27. Parent Provides Materials												
28. Parent Recites Poetry/Names Poet												
29. Parent Composes Poetry												
30. Parent Enjoys Poetry												

SUMMARY OF WEEKLY CUMULATIVE COMPETENCY CHECK LIST
ITEMS 1-15 CORRESPOND WITH THE CHECK LIST 1-15

NAME	Check List Items 1 through 15														
Child's Name = Code #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	4	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2	2	X	X	X	X	X	X	X	X	X	X	X	X	X	
3	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X
4	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	2												X	X	
6	4	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
8	1	X	X	X	X	X	X				X	X	X	X	
9	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
10	0	X	X	X	X	X	X				X	X	X	X	X
11	6	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
13	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
14	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
15	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
16	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
17	4	X	X	X	X	X	X	X	X	X	X	X	X	X	X
18	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
19	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
20	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
21	1	X	X	X	X	X	X	X	X	X	X		X	X	X
22	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
23	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
24	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X
25	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X
26	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X
27	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
28	6	X	X	X	X	X	X	X	X	X	X	X	X	X	X
29	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
30	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X

SUMMARY OF WEEKLY CUMULATIVE COMPETENCY CHECK LIST
ITEMS 16-30 CORRESPOND WITH THE CHECK LIST 16-30

NAME	Check List Items 16 through 30																													
Child's Name = Code #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30															
1	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
2	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
3	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
4	X	X	X	X	X	X	X	X	X	X	9	X	X	X	X															
5			X	X		X	X	X	X	X	0				X															
6	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
7	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
8	X	X	X	X		X	X	X	X	X	10				X															
9	X	X	X	X	X	X	X	X	X	X	12	X	X		X															
10	X	X	X	X		X	X	X	X	X	10				X															
11	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
12	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
13	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
14	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
15	X	X	X	X	X	X	X	X	X	X	10	X	X	X	X															
16	X	X	X	X	X	X	X	X	X	X	5	X	X	X	X															
17	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
18	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
19	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
20	X	X	X	X	X	X	X	X	X	X	12	X		X	X															
21	X	X	X	X	X	X	X	X	X	X	12	X			X															
22	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
23	X	X	X	X	X	X	X	X	X	X	12		X		X															
24	X	X	X	X	X	X	X	X	X	X	12		X		X															
25	X	X	X	X	X	X	X	X	X	X	12	X	X		X															
26	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
27	X	X	X	X	X	X	X	X	X	X	12	X	X		X															
28	X	X	X	X	X	X	X	X	X	X	12	X	X	X	X															
29	X	X	X	X	X	X	X	X	X	X	6				X															
30	X	X	X	X	X	X	X	X	X	X	12	X	X		X															

APPENDIX O
TABULATION FORMS

Tabulation Forms

Number Of:

1. Children evaluated _____
2. Parents with prior knowledge of poetry _____
3. Children with prior knowledge of poetry _____
4. Children above 50% competency on the pretest _____
5. Children who participated daily:

Aurally	_____	Singing	_____
Orally	_____	Bodily	_____
6. Children who illustrated poetry _____
7. Children who named:

4 Finger plays	_____	4 Alliteration words	_____
4 Phonological words	_____	4 Rhyming words	_____
8. Children who recited 4 poems _____
9. Children who composed free verse _____
10. Children who composed poetry _____
11. Children who illustrated poetry _____
12. Children who returned homework assignments _____
13. Children whose original work was displayed _____
14. Children who recited over the PA system _____
15. Children's work published in a newspaper _____
16. Children who performed in the assembly program _____
17. Children who enjoyed poetry _____
18. Children above 50% competency on the posttest _____
19. Parents who assisted with homework _____
20. Parents who provided requested materials _____

- 21. Parents who acknowledged rhyme origin and history
- 22. Parents who recited a poem
- 23. Parents who named a poet
- 24. Parents who composed original poetry
- 25. Parents who enjoyed poetry

Summary of Tabulation Forms

Number Of:

1. Children evaluated	30
2. Parents with prior knowledge of poetry	6
3. Children with prior knowledge of poetry	7
4. Children above 50% competency on the pretest	0
5. Children who participated daily:	
Aurally	30
Orally	29
Singing	29
Bodily	29
6. Children who illustrated poetry	30
7. Children who named:	
4 Finger plays	27
4 Alliteration words	27
4 Phonological words	27
4 Rhyming words	27
8. Children who recited 4 poems	27
9. Children who composed free verse	30
10. Children who composed poetry	27
11. Children who illustrated poetry	30
12. Children who returned homework assignments	27
13. Children whose original work was displayed	30
14. Children who recited over the PA system	30
15. Children's work published in a newspaper	30
16. Children who performed in the assembly program	30
17. Children who enjoyed poetry	30
18. Children above 50% competency on the posttest	27
19. Parents who assisted with homework	27
20. Parents who provided requested materials	30/24

21. Parents who acknowledged rhyme origin and history	<u>30</u>
22. Parents who recited a poem	<u>24</u>
23. Parents who named a poet	<u>24</u>
24. Parents who composed original poetry	<u>19</u>
25. Parents who enjoyed poetry	<u>29</u>

APPENDIX P
DAILY LOG FORM

Daily Log Form

[illegible]

APPENDIX Q

LIST OF SUPPLIES, EQUIPMENT, AND MATERIALS

List of Supplies, Equipment and Materials

Part A:

Supplies

1. Nursery Rhyme duplicating masters
2. Alphabet duplicating masters for alliteration practice
3. Large pictures of nursery rhymes, in color
4. Duplicating paper
5. Unlined paper
6. Lined preschool paper
7. Experience chart paper
8. Pencils
9. Felt markers
10. Crayon
11. Colored chalk
12. Easel paint
13. Easel paper
14. Finger paint
15. Finger paint paper
16. Assorted colored art papers
17. Paste
18. Scissors
19. Hangers for mobiles
20. String for mobiles
21. Tongue depressors for puppets
22. Play dough
23. Cookie cutters of objects that rhyme

24. Assorted rhyming objects
25. Assorted objects beginning with the same sound
26. Assorted identical objects in pairs
27. Individual mirrors
28. Thumb tacks
29. Stick pins
30. Straight pins
31. Rubber cement
32. Scotch tape
33. Masking tape
34. Flannel board shapes
35. Assorted magazines for pictures
36. Newspapers (table protectors)
37. Large notebook binders to hold all check-lists, logs, pretests, posttests and all pertinent documentation.
38. Hole punch.
39. Reinforcers for holes punched.

Part B:

Equipment

1. Piano
2. Xylophones/strikers
3. Rhythm sticks
4. Record player
5. Cassette tape recorder
6. Blank cassette tapes

7. Microphone
8. Camera
9. Film
10. Video camera
11. Blank VHS tapes
12. Film strip projector
13. Projection screen
14. Flannel board
15. Easel
16. Television
17. VCR

Part C:

Materials

1. Books

- A. Individual child-owned Nursery Rhyme books
- B. Teacher-owned Nursery Rhyme books (See references in the Poetry Supplement)
- C. Finger-Play books (See References in Poetry Supplement)
- D. Poetry anthologies (See References in Poetry Supplement)
- E. Music books (See Listing D in Materials list).

2. VHS Video Tapes

- A. Castle Cartoons
VIP Inc
Middlesex, N.J.
 1. Mother Gooseland #CCV3
- B. Educational Record Center
Bldg. 400 - Suite 400
1575 Northside Drive N.W.
Atlanta, Georgia 30318-4298
404-352-8282
1-800-438-1637
 1. Fun With Rhymes #1 MC 593V
 2. Fun With Sounds #1 MC 595V

3. Nursery Rhymes #1 MC 4032V
 4. Songs and Finger Plays For Little Ones #1 CL 100V
- C. Nasco School Supplies
901 Janesville Avenue
Fort Atkinson, Wisconsin 53538-0901
1-800-558-9595
414-563-2446
1. A Child's First Nursery Songs #5015534J
 2. Getting Ready For School #SB15530J
 3. See Sing and Play Songs #SB17205J
- D. Random House Home Video
Praxis Media, Inc.
New York, N.Y.
1. Dr. Seuss:
 - a. Fox In Socks
 - b. The Cat In The Hat Comes Back
 - c. There's A Wocket In My Pocket
 2. Dr. Seuss:
 - a. ABC
 - b. I Can Read With My Eyes Shut
 - c. Mr. Brown Can Moo! Can You!
 3. Dr. Seuss:
 - a. Oh The Things You Can Think
 - b. One Fish, Two Fish, Red Fish, Blue Fish
 - c. The Foot Book
- E. SVE Video Plus Program
Society For Visual Education, Inc.
Dept. BP
1345 Diversey Parkway
Chicago, Ill., 60614-1299
1. Animals In Verse #BP95010 HAVT
 2. Stories In Rhyme #BP95209 HAVT
 3. Wee Sing Together #BP95040 HAVT
(Finger Plays, Song and Dance)
- F. Nasco School Supplies
901 Janesville Avenue
Fort Atkinson, Wisconsin 53538-0901
1-800-558-9595
414-563-2446
1. See Sing and Play Songs #SB17205J
 2. A Child's First Nursery Songs #SB15534J
 3. Getting Ready For School #SB15530J
3. Video Cassettes
- A. SVE Video Plus Program
SVE Instructional Materials

Society For Visual Education, Inc.
 Dept. BP
 1345 Diversey Parkway
 Chicago, Illinois 60614-1299

- | | |
|--------------------------------|------------|
| 1. <u>Wee Sing</u> | #BRBC-17-1 |
| 2. <u>Wee Sing And Play</u> | #BPBC-17-2 |
| 3. <u>Wee Sing Silly Songs</u> | #BPBC-17-3 |
| (Finger Plays, Games, Rhymes) | |

4. Record Albums/Cassettes

A. J.L. Hammett Co.

P.O. Box 3106

Union, N.J.

Att. El Dept.

914-897-4203

609-386-0082

1-800-526-4518

- | | |
|---|--------------------|
| 1. <u>Action Songs For Everyday</u> | #88104DLP/#88123DC |
| 2. <u>Action Songs For Holidays/
Special Days</u> | #82453DLP/#88113DC |
| 3. <u>Action Songs For Indoor Days</u> | #82460DLP |
| 4. <u>Sing-A-Long With Mother Goose</u> | #88088DLP |

5. Record Albums Only

A. Arista

NDE Inc.

Concord, California 94524

1. Songs Of The Letter People
 Alpha Time Record Album

B. Classroom Materials Co.

93 Myrtle Drive

Great Neck, N.Y. 11021

1. Finger Play Song and Games #CM1043

C. CTW Sesame Street

Children's Television Workshop

One Lincoln Plaza

New York, N.Y.

1. Aren't You Glad You're You
 Sesame Street

D. Educational Activities Inc.

Box 392

Freeport, L.I., N.Y. 11520

- | | |
|--|--------|
| 1. <u>Learning Basic Skills Through
Music With Action And
Fingerplay. Vol. 1</u> | #AR514 |
| 2. <u>Learning Basic Skills Through
Music With Action And</u> | |

Fingerplay. Vol. 2

#AR522

- E. Educational Record Center
Bldg. 400 - Suite 400
1575 Northside Drive, N.W.
Atlanta, Georgia 30318-4298
1. Finger Play Inn #529LP/C
2. Fingerplays and Footplays #616LP/C
3. Hand Jiving #95LP/C
- F. Folkways Records Service Corp.
43 W. 61st Street
New York City, U.S.A. 10023
1. Growing Up With Ella Jenkins;
Fingerplay, Rhythm Songs and
Rhyme #TC7662
- G. Golden Records
Dept. H-G
250 W. 57th Street
N.Y., N.Y. 10019
1. Musical Mother Goose #LP-65
2. Golden Treasury of Mother Goose #GLP12,-LP149
- H. Incentive Publications
P.O. Box 12522
Nashville, Tennessee 37212
1. Kids Stuff #1P101
- I. Kid Stuff Records
IJE Distributors
450 N. Park Road
Hollywood, Florida 33021
1. Children's Treasury of
Children's Songs #KS20
- J. Kimbo Educational
P.O. Box 477
Long Branch, N.J. 07740
1. Holiday Songs For All Occasions #KLM080
- K. Young Heart Records
Los Angeles, California 90027
1. We All Live Together Vol. 1 #YR001R

6. Music Books For Piano

- A. Follet Publishing Co.
Chicago, Illinois
1. Who Am I
Activity Songs For Young Children

- Lois Raebeck 1970
2. Music Around The Town
Wolfe, Knone, and Fullerton 1958
- B. Harper, Row Publishers
New York, N.Y.
1. Songs From Mother Goose
Nancy Larrick
Robin Spowart 1989
- C. G. Schirmer Publishing Co.
New York, N.Y.
1. Finger Play
Mary Muller
Paula Zajau 1975
- D. Irving Caesar Publishing Co.
1619 Broadway
New York City, New York
1. Sing A Song of Safety
- E. Silver Burdett Company
New York, New York
1. The Music Hour In the Kindergarten
and First Grade
- F. Ginn and Company
Home Office
Boston, Massachusetts 02117
1. The Magic of Music Book One
2. The Magic of Music Book One
- G. M. A. Donohue and Company
New York City, New York
1. My Picture Book of Songs
- H. Follett Publishing Co.
Chicago, Illinois
1. Music Around The Town
7. Filmstrips
- A. SVE Instructional Materials
Society For Visual Education, Inc.
Dept. BP
1345 Diversey Parkway
Chicago, Illinois 60614-1299
1. Kittens In Rhyme #BP20169-05T
2. Puppies In Rhyme #BP20169-06T

8. Electronic Games

- A. Texas Instruments, Inc.
Dallas, Texas
1. Super Speak And Read
(Sounds, Phonics, Rhyming, Words, Beginnings)
Ages 3-7
 2. Video Technology Industries, Inc.
Northbrook, Ill. 60062-2536
 - a. Mother Goose Caboose #80-1073
(Rhyming) Ages 3-6

9. Board and Table Games

- A. Americana Interstate Corp.
Mundeleen, Ill. 60060
1. Listen and Learn With Phonics
Dorothy Taft Watson, 1964
(Beginning Sounds)
Ages 3-6
- B. Cadaco, Inc.
4300 W. 47th Street
Chicago, Ill. 60632
1. The Alphabet Lamb #760
(Beginning Sounds)
Ages 4-8
 2. The Mother Goose Game #310
(Rhyme)
Ages 4-6
- C. Fisher-Price
East Aurora, N.Y. 14052
1. Kiddie Craft #5623
(Initial Sounds)
Ages 3-6
- D. J. L. Hammett Co.
Early Learning Division
P. O. Box 9057
Braintree, Ma. 02184
914-897-4203
609-386-0082
1-800-526-4518
1. Bearamores Learn The Letter Sounds #87977D
Ages 3-6
 2. Bearamores Go To The Big City #87975D
(Beginning, Ending Sounds)
Ages 3-6
 3. Rhyming Words Game #638620
Ages 3-7

- E. Ideal School Supply Co.
Oaklawn, Illinois 60453
1. Alike and Not Alike Set 2 #2682
(Same-Different)
Ages 4-6
- F. Instructo Products
Philadelphia, Penna. 19131
1. Carnival of Beginning Sounds #1013
Ages 4-6
- G. McGraw-Hill, Inc.
Early Learning
Paoli, Penna. 19301
1. Match The Sounds Puzzles #1405
Ages 4-6
- H. Mattel, Inc.
Hawthorne, Ca. 90250
1. See and Say Mother Goose #4863
(Rhyme)
Ages 1½-5
 2. See and Say The Bee Says #4831
(Initial Sounds)
Ages 1½-5
- I. Milton Bradley Co.
Springfield, Mass. 01101
1. Light and Learn #4734
(Initial Sound)
Ages 3-6
 2. Lotsa Lotto Game #4008
(Same-Different)
Ages 3-5
 3. The Original Memory Game #4664
(Same-Different)
Ages 3-6
- J. Nasco
901 Janesville Avenue
Fort Atkinson, Wisconsin
414-563-2446
1. Rhyming Bingo #SB2413J
Ages 4-6
 2. Sorting Box #SB12668J
(Initial Consonant Sounds)
Ages 4-6
- K. Parker Brothers
Division of Tonko Corp.
Beverly, Ma. 01915
1. Boggle Junior #0456

(Beginning Sounds)

Ages 3-6

2. Crackers In My Bed #0487
(Same-Different)

Ages 3-6

3. Pizza Party #0488
(Same-Different)

Ages 4-6

L. Playmore, Inc.
Waldmore Publishing Corp.
New York, New York

1. Picture Match Challenger #17001
(Same-Different)
Age 4+

10. Puzzles

A. Color World Press
Racine, Wisconsin

1. Nursery Rhymes #1010-4
Set of 4
Ages 3-7

B. Early Learning Materials
ABC School Supply, Inc.
3312 N. Berkeley Lake Road
P.O. Box 10019
Duluth, Georgia 30136-9419

1. Nursery Phymes Floor Puzzle #317-70902
Set of 4
Ages 3-5

C. J. L. Hammett Co.
P. O. Box 9057
Braintree, Ma. 02184

1. Nursery Rhymes #80052D-#80747D
Set of 9
Ages 3-7

D. Nasco
901 Janesville Avenue
P.O. Box 901
Fort Atkinson, Wi. 53538-0901

1. Judy Nursery Rhyme #SB17674J
In-Lay Puzzles
Ages 4-6

11. Flannel Board Aids

A. ABC School Supply

3312 N. Berkeley Lake Road
 P.O. Box 10019
 Duluth, Georgia 30136-9419
 1-800-669-4222

1. Flannel Board Storytelling Set
Mother Goose Rhymes #07250202
2. Sing-Along Flannel Sets
 - a. Mother Goose II #385-16602
 - b. Mother Goose III #385-16702
 - c. Eensie-Weensie Spider #070-70302
 - d. Make A Funny Story On
The Flannel Board #072-60002
 Ages 3-6

B. J. L. Hammett Co.
 Early Learning Division
 P.O. Box 9057
 Braintree, Ma. 02184

1. Toy Chest of Beginning Sounds #61694D
2. Rhyming Pictures #61574D
 Ages 4-6

APPENDIX R

A POETRY SUPPLEMENT INTEGRATED ACROSS
A STANDARDIZED CURRICULUM

PREFACE

This school district's Standardized Curriculum Guide is a planning tool to aid the teachers across the school districts of this city in all grade levels to simultaneously teach the same subjects across the curriculum during each month of the school year.

This Poetry Supplement to the Kindergarten Standardized Curriculum Guide herein serves as a three month teaching tool designed to encourage and assist teachers to integrate rhyme and poetry across the required subject areas as indicated in the Guide. The supplement follows the Guide by month and by subject, and is organized into several categories; fingerplays, rhymes, poetry, and ball-bounce and jump-rope chants, rap, tongue twisters, and music. Some selections are appropriate for group participation, some for individual or choral speaking, some for dramatization and pantomime, and others for listening only. All are for enjoyment and to evoke mood and emotion. Many of the selections are composed by this writer and are therefore original.

The selections have been carefully chosen according to age-appropriate content and interest appeal to kindergarteners. There are sufficient representational samples, but by no means is the supplement to be considered complete. The supplement is designed to be enlarged to encompass the ten month school year and to receive additions of appealing selections as they are discovered. Children's original work can also be included for many happy years of experience with a beautiful spoken art form.

THE POETRY SUPPLEMENT

FEBRUARYAffective: Behavior, Self-Esteem

Finger Plays	Rhymes	Poetry
1. Ten Little Fingers 2. Open Them, Shut Them		1. Golden Rule 2. Good Manners 3. Achoo 4. Myself
Chants	Raps & Tongue Twisters	Music
		1. Ten Little Fingers 2. Open Them, Shut Them

THE POETRY SUPPLEMENT

FEBRUARY

Reading: Alphabet, Sounds, Sequence

Finger Plays	Rhymes	Poetry
1. Pat-A-Cake		
Chants	Raps & Tongue Twisters	Music
	1. Alphabet Rap 2. Alphabet Song	1. Pat-A-Cake

THE POETRY SUPPLEMENT

FEBRUARYMath: Family, Counting 1-5, Temperature, Calendar

Finger Plays	Rhymes	Poetry
1. The Family Five	1. Jack and Jill	1. Two In Bed
2. Johnny Works With One Hammer	2. Boy and Girl	2. Little
3. Two Little Blackbirds	3. Five Little Pigs	3. The Twins
	4. One Potato, Two Potato	4. Three Little Kittens
	5. One, Two, Buckle, My Shoe.	5. Hot or Cold
	6. This Old Man	6. Thirty Days
	7. Ten Little Indians	7. A Slice of Bread (Fractions)
Chants	Raps & Tongue Twisters	Music
		1. Jack and Jill
		2. This Old Man
		3. Ten Little Indians
		4. Johnny Works With One Hammer
		5. Two Little Blackbirds

THE POETRY SUPPLEMENT

FEBRUARYSocial Studies: Family, Holidays

Finger Plays	Rhymes	Poetry
1. Baby's Ball	1. The Old Woman In	1. What Does The Bee
2. The Family's Things	The Shoe	Do?
3. Grandma	2. Peter, Peter,	2. Andre
4. Grandfather,	Pumpkin Eater	3. My Favorite Names
Grandmother Tat	3. Old Mother Hubbard	for Ma and Pa.
5. Mother's Knives and	4. Jack Sprat	4. My Valentine
Forks	5. Diddle, Diddle,	5. 30 Ways to Show
6. Make a Valentine	Dumpling	Love.
7. A Valentine for You	6. Sleep, Baby, Sleep	6. Abraham Lincoln
	7. Baby's Bunting	7. George Washington
	8. Georgie Porgie	8. Martha At The
	9. Billy Boy	Cottage Door
Chants	Raps & Tongue Twisters	Music
		1. The Old Woman In
		The Shoe
		2. Peter, Peter,
		Pumpkin Eater
		3. Old Mother Hubbard
		4. Jack Sprat
		5. Diddle, Diddle,
		Dumpling
		6. Sleep, Baby, Sleep
		7. Baby's Bunting
		8. Billy Boy
		9. Baby's Ball

THE POETRY SUPPLEMENT

FEBRUARY

Social Studies: Family, Holidays

Finger Plays	Rhymes	Poetry
Chants	Raps & Tongue Twisters	Music
1. Little Georgie Washington		10. Abraham Lincoln 11. George Washington

THE POETRY SUPPLEMENT

FEBRUARYScience: Moving, Non-Moving Objects, Weather

Finger Plays	Rhymes	Poetry
1. The Seasons		1. Little Brothers Secret 2. Hot or Cold 3. Trees
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

MARCHAffective: Behavior, Self-Esteem

Finger Plays	Rhymes	Poetry
	1. Friends 2. Sneezing	1. The Church 2. Golden Rule 3. Good Manners
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

MARCHMath: Counting, Joining Sets, Balance, Temperature, Calendar

Finger Plays	Rhymes	Poetry
1. Five Little Firemen 2. Two Mother Pigs	1. See-Saw Margery Daw 2. Two Little Blackbirds 3. Solomon Grundy 4. Three Balls 5. Two Little Squirrels 6. Five Friends 7. Thirty Days 8. Rub-A-Dub-Dub 9. How Many Days Has My Baby to Play?	1. Hot or Cold 2. I Wrote A Letter 3. The Cats Tea Party
Chants	Raps & Tongue Twisters	Music
1. I Like To Jump 2. Doctor, Doctor 3. The Bus Driver 4. The Engineer 5. Pizza Man 6. Bank Teller 7. The Grocer		

THE POETRY SUPPLEMENT

MARCHMath: Counting, Joining Sets, Balance, Temperature, Calendar

Finger Plays	Rhymes	Poetry
	10. Baa-Baa-Black Sheep 11. Around The Calendar 12. Letter To Myself	
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

MARCHReading: Alphabet, Sounds, Books, Stories, Drawing, Painting, Writing

Finger Plays	Rhymes	Poetry
1. Easter Bunny's Habit 2. Bunny 3. When A Little Chicken Drinks 4. The Easter Rabbit's Helpers 5. Bunnies 6. Coloring The Eggs		1. I Wrote A Letter
Chants	Raps & Tongue Twisters	Music
	1. Peter Piper 2. Carload of Alphabets 3. Men Munch Much Mush 4. Eight Grey Geese 5. Ninety-nine Nuns 6. Alphabet Rap	1. Colors 2. Pictures In The Sky 3. My Picture Book 4. Alphabet Song 5. Bunny Pink Ears 6. Easter Parade 7. Peter Rabbit

THE POETRY SUPPLEMENT

MARCHScience: Weather, Seasons, Air, Water, Floating

Finger Plays	Rhymes	Poetry
1. The Seasons	1. Row, Row, Row Your Boat	1. March Winds
2. Bubble Fun		2. Blow Your Bubbles
3. Bubbles	2. This Is The Way We Wash Our Hands	3. Who Has Seen The Wind?
4. I'm A Teapot	3. Rub-A-Dub, Dub	4. North Wind Doth Blow
5. Little Robin Redbreast	4. Spring is Showery	5. The Wind
	5. Wise Johnny	6. The Yellow Balloon
		7. Little Wind
		8. My Kite
		9. Who Has Seen The Wind?
Chants	Raps & Tongue Twisters	Music
		1. I'm Forever Blowing Bubbles
		2. My Kite
		3. Row, Row, Row Your Boat
		4. Pitter-Pat
		5. Bobby Shafto
		6. Winter, Goodbye

THE POETRY SUPPLEMENT

MARCHScience: Weather, Seasons, Air, Water, Floating

Finger Plays	Rhymes	Poetry
		10. Windy Wash Day 11. Boats 12. The Kite 13. Spring Rain 14. Little Brothers Secret 15. Clouds 16. Cherry Tree
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

MARCHSocial Studies: Transportation, Community

Finger Plays	Rhymes	Poetry
1. Here's The Church	1. Row, Row, Row Your Boat 2. Rub-A-Dub-Dub	1. Hello, Goodbye 2. Trucks 3. The Dentist 4. Shop Windows 5. The Postman 6. Postman
Chants	Raps & Tongue Twisters	Music
1. My Mother Owns A Butcher Shop 2. Fireman, Fireman 3. Policeman, Policeman 4. Airplane Pilot 5. Ambulance Driver 6. The Taxi 7. The Engineer 8. Choo-Choo 9. Bus Driver 10. Pizza Man 11. The Barber		1. In An Airplane 2. Row, Row, Row Your Boat 3. The Fire Engine 4. A Train 5. The Ice Cream Man 6. The Gas Station Man

THE POETRY SUPPLEMENT

MARCH

Social Studies: Transportation, Community

Finger Plays	Rhymes	Poetry
Chants	Raps & Tongue Twisters	Music
12. The Bank Teller		
13. The Grocer		
14. The Postman		

THE POETRY SUPPLEMENT

APRILAffective: Behavior, Self-Esteem

Finger Plays	Rhymes	Poetry
	1. Sneeze on Monday 2. Hearts Like Doors 3. Whole Duty of A Child 4. Week of Birthdays	1. Happiest Child Alive 2. Golden Rule 3. Good Manners 4. Myself 5. I Need A Hug 6. Myself 7. When I Look Into The Mirror 8. The Sitter 9. Signals 10. Wavy Hair
Chants	Raps & Tongue Twisters	Music
		1. Happiest Child Alive 2. Birdie With A Yellow Bill 3. Mary Had A Little Lamb 4. Happy Birthday

THE POETRY SUPPLEMENT

APRILAffective: Behavior, Self-Esteem

Finger Plays	Rhymes	Poetry
		11. Early To Bed, Early To Rise
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

APRILReading: Alphabet, Sounds, Prediction

Finger Plays	Rhymes	Poetry
	1. Boy Blue 2. Humpty Dympty 3. Mary Had A Little Lamb	1. Carload of Alphabets 2. Dem Bones Are Gonna Rise Again 3. I Like Yellow 4. Something's In My Pocket 5. The Banjo
Chants	Raps & Tongue Twisters	Music
	1. Peter, Piper 2. Thomas A Tattamus 3. Men Munch Much Mush 4. Eight Great Gray Geese 5. Alicia Ate An Apple 6. Alphabet Rap	1. Humpty Dumpty 2. Little Boy Blue

THE POETRY SUPPLEMENT

APRIL

Math: Separating Sets, Ordinals, Money, Counting, Calendar,
Temperature, Time.

Finger Plays	Rhymes	Poetry
1. Thirty Days	1. A Week of Birthdays	1. Daylight Saving Time
2. How Many Days Has My Baby To Play?	2. One, Two, Buckle My Shoe	2. The Clock
3. Letter To Myself	3. Humpty Dympty	3. Clocks
4. Five Little Chickens	4. Hot Cross Buns	4. I Have A Little Watch
5. Ticks and Tocks	5. A Dillar, A Dollar	5. Hot or Cold?
	6. Hickory, Dickory, Dock	6. At The Corner Store
	7. Simple Simon	7. Five Cents
	8. One For The Money	8. Pennies
	9. I Asked My Mother For Fifteen Cents	9. Hush Little Baby
		10. Night Comes
Chants	Raps & Tongue Twisters	Music
1. The Red Ball	1. The Barber	1. The Clock
2. I Counted My Pennies	2. Cookies On The Plate	2. At The Corner Store
3. Ma and Pa Went to Town		3. Beautiful Apples
		4. Market Song
		5. Muffin May
		6. Popcorn Man
		7. Five Little Ducks

THE POETRY SUPPLEMENT

APRIL

Math: Separating Sets, Ordinals, Money, Counting, Calendar,
Temperature, Time.

Finger Plays	Rhymes	Poetry
	10. One For The Money	11. Night Light
	11. How Many Days Has My Baby To Play?	12. Pictures On Money
	12. Time To Rise	13. Fractions
	13. Thirty Days	14. Ticky Tick Tick Tock
	14. The Quarrel	15. Escape At Bedtime
	15. Five Squirrels	16. What Does The Bee Do?
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

APRILSocial Studies: City, State Urban Settings

Finger Plays	Rhymes	Poetry
		1. Cities 2. Philadelphia, PA 3. Around The Nation 4. Pennsylvania 5. Telegram 6. Sing A Song of Subways 7. Sing A Song of People 8. The Ice Cream Man 9. Addresses 10. The People
Chants	Raps & Tongue Twisters	Music
1. The Pilot		1. Our Flag 2. America 3. Star Spangled Banner 4. The World Is A Rainbow 5. At The Corner Store 6. Popcorn Man

THE POETRY SUPPLEMENT

APRIL

Social Studies: City, State, Urban Settings

Finger Plays	Rhymes	Poetry
		11. Taxis
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

APRILScience: Seeds, Plants, Weather, Seasons

Finger Plays	Rhymes	Poetry
1. Flowers Grow	1. April Showers	1. Daffodils
2. What Does The Weather Say?	2. Daffadowndilly	2. My Kite
3. My Garden	3. The Seasons	3. Tulips
4. Garden Bed	4. Mary, Mary Quite Contrary	4. Rain, Rain, Go Away
5. The Seed and the Rain	5. One Misty, Moisty, Morning	5. Caterpillar
6. Pitter-Pat	6. Mary Had A Little	6. Cat's Tongue
7. Rain	Lamb	7. Dandelion
	7. What Does The Weather Say?	8. The Little Plant
	8. Doctor Foster	9. Little Brother's Secret
		10. The Little Seed
		11. Daffadowndilly
Chants	Raps & Tongue Twisters	Music
		1. Winter, Goodbye
		2. My Kite
		3. Pretty Spring Flowers
		4. Mary, Mary Quite Contrary
		5. White Coral Bells
		6. Pitter-Pat
		7. Flowers Love The Sun

THE POETRY SUPPLEMENT

APRILScience: Seeds, Plants, Weather, Seasons

Finger Plays	Rhymes	Poetry
	9. The Robin	12. Twinkle, Twinkle Little Star
		13. The Seed
		14. Seeds
		15. Tiny Magic
		16. The Sun's Travels
		17. What Robin Told
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

MAYAffective: Behavior, Self-Esteem

Finger Plays	Rhymes	Poetry
1. Give Myself A Hug		1. The Birthday Bus 2. Golden Rule 3. Good Manners
Chants	Raps & Tongue Twisters	Music
		1. Who Am I? 2. Happy Birthday 3. Happiest Child Alive

THE POETRY SUPPLEMENT

MAY

Reading: Alphabet, Sounds, Stories, Vocabulary

Finger Plays	Rhymes	Poetry
Chants	Raps & Tongue Twisters	Music
	1. Alphabet Rap	1. Familiar Nursery Rhymes

THE POETRY SUPPLEMENT

MAY

Math: Counting, Writing Numbers, Money, Separating and Joining Sets,
Calendar, Temperature, Time, Ordinals

Finger Plays	Rhymes	Poetry
1. Two Cats of Kil Kenny 2. Two Mother Pigs 3. Five Little Froggies		1. The Sun
Chants	Raps & Tongue Twisters	Music

THE POETRY SUPPLEMENT

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Chants	Raps & Tongue Twisters	Music
		1. I Know My Address 2. Who Am I?

THE POETRY SUPPLEMENT

MAY

Science: Compare, Measure, Sequence, Seasons, Weather, Plants

Finger Plays	Rhymes	Poetry
		1. Rainbow Wish 2. The Sun
Chants	Raps & Tongue Twisters	Music
		1. Pretty Spring Flowers

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CHANTS
TONGUE TWISTERS

References

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2. Baa-Baa Black Sheep	Mother Goose	89
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6. Georgie, Porgie	Mother Goose	79
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9. Jack and Jill	Mother Goose	78
10. Jack Sprat	Mother Goose	92
11. Little Boy Blue	Mother Goose	71
12. Mary Had A Little Lamb	Mother Goose	84
13. Mulberry Bush	Mother Goose	16
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15. Old Woman And The Shoe	Mother Goose	44
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20. Three Blind Mice	Mother Goose	19
21. Three Little Kittens	Mother Goose	11
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APPENDIX S

ORIGIN AND HISTORY
OF RHYME AND POETRY

INTRODUCTION

The origin and history of rhyme as presented herein is not to be accepted as complete in detail, nor as a comprehensive history of children's literature, nor as the views of the writer's own. The contents contained herein are a compilation of information listed in the references. This presentation is an introduction and a condensed, concise overview of how rhyme and poetry were conceived and used with children from the past to the present. It's intentions are multiple: to foster familiarity and understanding of rhymes; to breed further curiosity about their origin for children; to encourage a continuance of an age-old tradition of using rhyme and poetry with children to enhance their learning through pleasure; to strengthen adult-child bonding; and to instill in children a love for listening, reciting, and becoming actively involved in a unique and creatively beautiful form of expression that may strengthen skills for improved reading and spawn a love for literature. This offering is dedicated to little children everywhere.

THE ORIGIN AND HISTORY OF RHYME AND POETRY
FOR CHILDREN

The recordings of the thoughts of mankind, on some form of vehicle by some form of implement, have been discovered since earliest evidence of man's existence. Witness the documented chronicles of activities scratched on the walls of cavemen with something sharp or jagged; the 400 B.C. to 400 A.D. ancient papyrus manuscripts of Greece and Rome; the hieroglyphics of Egypt; and the inscribed tablets of clay from biblical times, to name a few. Relics in some form, from thousands of years ago, from uncivilized to civilized imprinted discourse, can be found in museums today as evidence that one human form desired communication with another, perhaps with posterity as a subconscious motivation. To render this implementational information pleasurable as well as utilitarian for children was yet to be undertaken.

ANGLO-SAXON PERIOD: CIVILIZED LIVING. FIRST SCHOOLS. FIRST VERSES.

According to Hodges and Steinfurst (1980) the seat of civilized living began in Europe during the Anglo-Saxon period around the seventeenth century A.D., with Celtic monasteries in England becoming the centers for learning. This period is to be remembered as gifting a more tamed and intellectual humanity with the first schools and the first schoolbooks for children. Not much is known of these schools for

they were short-lived having been destroyed, as history tells us, by the Danish invasions. However, as early as 600 A.D., a form of writing was devised to make learning easy and enjoyable for children as young as three. These first writings were from conversations between school masters and their pupils, and were about man's daily occupations. Often the lessons were taught in verse. Verse was the teaching tool. Verse was like art and music, only spoken. Adults and children alike listened to it and remembered it's contents because the rhyme and rhythm made remembering easier than just listening to oral lectures, or reading written presentations. The employment of verse helped to render learning tolerable and pleasurable. Coated parchment, reusable although expensive, was the surface used for writing through repetitive drills of erasures and rewrites. This verse was not the first to be used by mankind however. Folk songs, ballads, and singing games had been found as early as 50 A.D. Poetry anthologies have been found which contained songs and ballads from as early as the eighth century of the Anglo-Saxon period, but for adults, not children.

FEUDAL PERIOD, MIDDLE AGES: DIDACTIC MORAL VERSE. ORAL TRANSMISSION.

The following hundred years or so in England, as outlined by Hodges and Steinfirst (1980) were encumbered with the Hundred Years War and the War of Roses. This era was known as the Feudal period, which included the Middle Ages, and was the fourteenth to fifteenth century. During this period a more sophisticated life began in England under the reign of the Normans who were now the rulers. The English people nourished their old folk tales, ballads, and verses from the Anglo-Saxon

monasteries and handed them down orally from generation to generation with the original versions and interpretations being somewhat altered through the years. Monastic rhyme had been religious and moral in nature. Feudalistic riddles, rhyming puzzles and rhymes were similarly used for teaching religion and morality, with the riddles being found as early as 1046. Even though this period was more sophisticated than precedents, as is to be expected as history advanced, for children it was a slow literary progression. Poetry and rhyme were not for pleasure and merriment but to make the religious and moral teachings more palatable.

Since the parchment writings of the Anglo-Saxon period were executed by hand, and schooling for the privileged was short-lived, the masses were not exposed to rhyme and poetry much, if at all. It is revealed by Hodges and Steinfirst (1980) and Targs (1957) that literature for adults, during the Middle Ages, mostly depended upon memory through oral transmission of preceeding historical, social and political events, and adventures which were presented through rhyming drama, ballads, and stage productions at communal gatherings in churchyards and town squares. Many rhymes were based on real characters. The subject matter was often of mature, sacred, or profane content unsuitable for children, although often heard by children who accompanied adults to these gatherings. Literature for children began as orally teaching rules of courtesy, good manners, and morals, in rhyme. Rhyme was didactic, formal, and often long.

TUDOR PERIOD: INCREASED MORAL RHYME. PRAYERS IN RHYME.

The reign of King Henry VIII, around 1475, brought England the Tudor period, the Renaissance, and the Reformation. Rhymes began to appear more often for adults and children and were short, simple, quickly copied, and easily committed to memory. A greater variety of teaching was done through rhyme. Even prayers were put into rhyme. Not only were rhymes still devoted to morals and manners, but to school behavior and everyday life with activities of families, home life and responsibilities. Children were often advised, as Targ (1957) revealed, to "Refrayne thi tonge, for this learneth children when they be younge" (p 58) which translated in later centuries as "children should be seen and not heard" or "speak only when spoken to." Some longer forms of rhymes remained. One such on morality, quoted by Targ (1957), was 102 lines long and entitled "The Whole Duty of a Child," (p.59) which cautioned and admonished children with consequences for ill-behavior.

INTRODUCTION OF PRINTING: FEW BOOKS.

It was during the Middle Ages that printing was introduced in England by a William Caxton in 1476, but books were very few. Before Caxton, any precious few books, or volumes, available were hand printed on parchment and extremely costly. Often times, houses and land were exchanged for a single volume, or groups of people donated their services to acquire just one book (Targ 1957). Educational opportunities grew for the upper classes, but without the benefit of books for children. Grammar schools were only open for middle-class boys, and the brightest and ambitious boys of any social class were able

to attend the ever-present monastery schools for religious training. Girls were only taught at home by governesses or tutors. The majority of children had little chance for book learning, being groomed as apprentices to learn trades. With the advent of printing, Caxton began printing books in greater quantities by English and foreign authors on religion, romance, manners, and ballads. By quantity standards, books were still scarce, with only 140 known. King Henry confined education and the printing of books to religion and morality and in the following fifteenth and sixteenth centuries, King Edward and Queen Elizabeth continued Henry's policies.

RENAISSANCE: PRINTED BOOKS FOR CHILDREN.

It was during the Renaissance, in 1500, that printed books for children appeared, as Hodges and Steinfurst (1980) report. Three types of books came into existence; the hornbook, the ABC, and the primer. The hornbook was the first book as such that children actually touched and held. It was not a "book" that opened and closed in the traditional sense, but was shaped like a small paddle with a handle in which was a hole through which was strung a string, tied so it could be worn around the child's waist. Mostly it was wooden, but has been found in silver, copper, lead, ivory, and even gingerbread. It was called a hornbook because a single printed sheet of white paper was pasted on one side of the paddle, and was covered by a thin, transparent layer of horn bound by a narrow rim of copper and fastened with small tacks. The horn layer protected the printed sheet from the children's hands, and always contained the alphabet syllables, and the Lord's Prayer. Children

learned the letters from the Hornbook then proceeded to the ABC book which was only about three inches tall. The ABC book also contained the Lord's Prayer, and other religious text.

The first primer for children was printed around 1514 and contained prayers and the alphabet. There was no evidence of rhyme in these three texts, however, the alphabet was often taught employing rhyme for pleasure and to aid memory. In Targ (1957) it was stated when the hornbook was made of gingerbread for example, it was to encourage learning through rhyme by letting the child eat the letter as it was learned.

"To Master John the Englishmaid
A Hornbook gives of gingerbread,
And that the child may learn the better
As he can name, he eats the letter." (pg. 92)

ELEMENTARY EDUCATION: FEE-BASED SCHOOLS.

Elementary school education began around this time with a standardized curriculum, and with most children beginning school at age five. Education was not free. Most schools charged tuition and only few families could afford to pay. Wealthy families, and those famous, distinguished, or well known, began sending their children to these schools rather than educating them in the home, as in the past. Alphabet and religious books comprised what was children's literature. Popular literature however, was still the orally transmitted folktales, ballads, puzzles, and riddles handed down through generations.

PURITAN REFORM: ENGLAND. FREE EDUCATION. CENSORING.

The outlines of Hodges and Steinfurst (1980) continue to inform the reader that when Queen Elizabeth died in the early seventeenth century, the Puritans gained political and social power in England. They reformed the Church and demanded devout and pure worship of God. Children before this period had been treated as miniature adults. Parents had not been concerned with censorship of their language and behavior in the presence of their children, therefore the language used in literature, to which the children had been exposed at public gatherings, was written about adult behavior with much being profane. The Puritans then thought children were as evil and ignorant as the adults. This evil and ignorance, it was thought, could be overcome by education. Literature for children in the schools became censored and altered in its content. Free education which had been previously considered and put aside, materialized by law for thousands of children. To the hornbook, the ABC, and the primer was added the catechism, and most importantly for the times, the Bible.

Children were taught to read at school, but the core of learning became the home with the Bible as the center of family religious life. Folk tales, ballads, riddles, puzzles, and rhymes were not allowed in books and not allowed in Puritan households. Children were forbidden to be exposed to ballads and rhymes although the religious and moral literature for children was often presented through rhyme with the clung-to notion that rhyme aided learning. It was the belief that the wisdom previously taught in the monasteries of earlier periods was that of the serpent; fork tongued, and non-righteous, with their rhymes being

about animals, which they referred to as bestiary, and beneath religion (Targ 1957).

AMERICA: HOME SCHOOLING. RELIGIOUS INSTRUCTION. CRADLE HYMNS.

America had been discovered in 1492, at the end of the fifteenth century. By the seventeenth century, the Puritans who came to America brought the English religious life as well. Laws were passed that children should be educated at home and school, and free reading schools were established in the New England states. The colonial child learned ABC's from the hornbook and spirituality from the catechisms followed by a newly used book called the New England Primer, which again was basically a book of religious instruction but contained the first rhyming alphabet. The alphabet rhymes were religious and dealt with sin and repentance. The New England Primer also contained the catechism and a poem about tempted youth and their condemnation. According to Hodges and Steinfurst (1980), later editions of the primer contained cradle hymns. One began "Hush, my dear, lie still and slumber, Holy angels guard thy bed;" and the poem "Now I lay me down to sleep. . ." (p. 55). Seventeenth century Puritan children's poetry was mostly gloomy, morbid, and created to save children from going to Hell.

HYMNALS: LULLABIES.

Toward the middle of the seventeenth century and beginning of the eighteenth century, an ancient greek tradition resurfaced in England which was the singing of hymns. In Grecian antiquity hymns were poems sung to honor Gods, heroes or famous men, and were recited on joyful,

sad, or solemn occasions. The Germans, under Luther, were the first to produce a hymnal translated from Latin, and the English published the first Bible psalm hymnal. The psalm hymnals were written for all ages and easy enough to be read by children. The hymnals also contained cradle and rocking song poems, as they were called, for children. Hodges and Steinfirst (1980) give the example;

"Sleep, baby sleep; what ails my dear?
What ails my darling thus to cry?
Be still my child, and lend thine ear,
To hear me sing thy lullaby" (p. 67).

Eighteenth century children were given these poetic hymns to be memorized. They were not the dreadful rhymes of the Puritans, but were clear, plainly understood, kind, graceful, and loving, yet God-fearing. Hymnals were written just for children by men and women, and by the end of the eighteenth century, about 200 hymn books were in existence for children and adults.

RHYMING CHILDREN'S BOOKS: JOHN NEWBERRY. MOTHER GOOSE.

Previously, in the middle to late seventeenth century, books were only for adults, but had strong appeal for children telling charming tales of travel and adventure. At the beginning of the eighteenth century around 1700, under the reign of Queen Anne of England, the first book for children that had actual rhymes appeared. The book was entitled, *A Little Book For Little Children*, and contained two rhymes; "A was An Archer," and "I Saw A Peacock With a Fiery Tail." It also

contained three riddles (Targ 1957). By the middle of the eighteenth century, a London Bookseller named John Newberry gave children books of their own. The first was A Pretty Pocket Book, which was strictly for children's amusement and pleasure. Newberry, who later became an award winning author, made the publication of children's books his business and published them regularly, with many books of rhymes appearing toward the end of the eighteenth century (Hodges and Steinfurst 1980) and Targ (1957). Newberry presented the first reference to Mother Goose in 1760 in a book called, Mother Goose's Melody, which was a collection of rhymes that were part of the English heritage that was remembered and handed down orally for generations. This book was also called a toy book. It was in two parts, contained 96 pages, and was used in the English and American colonies. The first part had 51 songs and lullabies from old English nurses and the second part was lullabies from William Shakespeare, as explained by Targ (1957).

This English toy book was very popular in America with the first printing of it reported around 1787. The 1787 date was controversial and contradicted. America claimed Mother Goose's Melody stating that it had been printed in Boston in 1719. It was declared that the rhymes therein were of American origin and that Mother Goose was an American lady. Mother Goose was attributed to Elizabeth Goose (nee Foster) who was a widow of Isaac Goose of Boston, Massachusetts. She was born in 1665, married at age twenty-seven, became stepmother to ten children and later had six of her own. Her daughter Elizabeth, married Thomas Fleet, a printer in Massachusetts who later printed a book called, "Songs For The Nursery", or "Mother Goose's Melodies For Children." It is alleged

that Fleet collected all of the rhymes from having heard his mother-in-law sing them to her grandchildren. Fleet was to have stylized the rhymes, and created the image, as we know it, of a long-necked goose with a wide-open mouth. The legend states the book was printed in 1719 but it is reported that it was never found nor proven. Since then the legend was somewhat clarified by Thomas Fleet's great-grandson, John Fleet Elliott, who traced similiar rhymes attributed to Elizabeth Goose and Thomas Fleet, back to 1633 in London.

Targ (1957) discovered that eventually researchers found references to the term Mother Goose as early as 1696 in french and german literature, and 1729 as the earliest date known in the English language of the term Mother Goose. This name did not become a well known word in England or America until the second half of the 18th century. Each, John Newberry in England and Thomas Fleet in America, were given credit for popularizing the term Mother Goose. It seems both England and America laid claim to many of the popular rhymes such as "Mary Had A Little Lamb," "Twinkle, Twinkle, Little Star," "There Was a Little Girl Who Had A Little Curl," as well as "Mother Hubbard." Although these Mother Goose poems were called rhymes, they were not to be confused with the term nursery rhymes. It was yet to come.

EIGHTEENTH CENTURY: CHAPBOOKS. BATTLEDORES.

The eighteenth century also brought books solely for the amusement of children. Little books, called chapbooks, appeared shortly after the "Mother Goose's Melody" in England and in America. These were like small versions of the later known comic books and contained lives of

heroes, giants, ghosts, and witches, in addition to humor, and histories in verse, songs, and ballads. They were small, only about three by one and one-half inches, popular, and inexpensive paper books that children could tuck into their pockets. They were called chapbooks because they were sold by street hucksters, called chapmen, throughout the countrysides. Today, Hodges and Steinfurst (1980) explain, they are considered collector's items with very few in existence.

Following the chapbooks, in 1770, appeared books called battledores, as described by Targ (1957) and Sutherland and Arbuthnot (1978). They were three-leaved, oblong shaped, and could be folded one leaf each over the middle leaf like an opened-sided purse. The battledores contained no religious teachings, like the predecessor hornbooks, only the alphabet and numerals. The alphabet was taught by the children's nurse with the children encouraged to learn it through rhyme.

LITERATURE VITALITY: FRENCH INFLUENCE. RHYME SUBMERGENCE.

Hodges and Steinfurst (1980) describe the eighteenth century as being alive with vitality which preempted the Puritan influence on children's books in England. France made great contributions to children's literature. The Mother Goose of England was "Ma Mere l'Oye" in France. Perrault of France contributed the lovely fairy tales known today which were translated for the children in England. Two child-behavior theorists gave new ideas of child rearing. Instead of children being innately evil as proposed by the Puritans, John Locke of England and Jean Rousseau of France suggested that children were

basically good, with their goodness being cultivated by reason and mild discipline. Rhyme was not replaced, but favored more so by printed books of fairy tales which contained rhymes, short stores, and simple books that advised children on lessons from nature, common sense, and simple life. It might be interesting to note girls were to have no books until age seven contrasting to boys at age three.

WAR IN ENGLAND: RHYME RESURGENCE. WOMEN AUTHORS.

By the end of the eighteenth century, England became embroiled in social and religious change. Two wars were raging; The American War of Independence and the French Revolution. The Wars brought unrest which was reflected in literature by a sense of urgency. Rhyme again resurfaced since the wars encouraged people to retreat into their mores for security, and to orally exchange rhymes and ballads with one another as reminders of the past.

Book publishing for children was now big business with many women authors, undoubtedly because the wars had reduced the numbers of men. Women authors either omitted religion or reverted back to morality with religion. Either way writers were intent on didactic, moral literature. Many authors wrote morally religious books to help keep children good and to guide adult's belief in God. Literature was very realistic with teaching as it's goal and with it's messages being the theme of salvation by God--not in threats of Hell, but by praising and encouraging good. Fairy tales and the rhyming adventures depicted in the chapbooks were prohibited as anti-god and anti-salvation.

ROMANTIC PERIOD: PROLIFIC POETRY. POETRY ANTHOLOGIES.

The end of the wars of the late eighteenth century brought serenity, calm, and gentility to the beginning of the nineteenth century. Hodges and Steinfirst (1980) explain that this was the romantic period with a certain happiness and celebration of peace. Children were seen as different angelic little beings, not puritanical and evil. Poetry flourished as peace was celebrated and calm was restored. Poetry was not only written for children, but was written about them, and written for adults in a manner that appealed to them. Poetry anthologies began to appear often, with the "Rime of the Ancient Mariner" being a favorite. William Wadsworth and William Blake wrote about children while Coleridge and Lamb began writing poetry and verses that were just for children. Poetry possessed humor and reality and even the religion and morality of the earlier eighteenth century, but in a lighter vein. There was abundant poetry with lessons in manners and morals, poems about nature, and poems that expressed spontaneity, joyousness, fantasy, and tenderness. Poems were metrical and lyrical.

NURSERY RHYMES.

Mulherin (1983) relates that the term "nursery rhyme" is first remembered around this time, in 1830, and was of English origin. The word rhyme was used previously for dittys, or songs such as those in "Tommy Thumb's Songs" in England, and in America, "Mother Goose's Melody." The actual beginning of the term "nursery rhymes" as such, is reported not known, but has been handed down since before the sixteenth century with the oldest remembered being "Pat-A-Cake," and "Four and

Twenty Blackbirds" which were both sung and spoken (Targ 1957). It is said that the earliest nursery rhymes were utilized by the mother for soothing and amusing her child without concern for its origin, having remembered them from her childhood. Many nursery rhymes according to Targ (1957) were not originally intended for children, such as "Tom, Tom, the Piper's Son" which was found as early as 1549, but were enjoyed by adults and overheard by the children. Some of the nursery rhymes were frightening, such as "London Bridge," or street cries such as "Young Lambs to Sell!" Some were proverbs, such as "Jack Sprat", and some were tavern ditties like "Nose, Nose, Jolly Red Nose," or religious taunts and rude teasings as in "Little Robin Red Breast Sat Upon a Rail." Some were even romantic lures such as "Where Are You Going My Pretty Maid?" The only rhymes before 1800 were the earliest mentioned rhymes composed that referred to the alphabet, religion, and morals. Over one half of the rhymes known today are said to be more than 200 years old (Targ 1967).

In the outline by Hodges and Steinfirst (1980) it was explained that two English women, Ann and Jane Taylor concentrated on the world of children and began to collect old verses, poems, and nursery rhymes, and to write their own. To them is attributed the favorite, "Twinkle, Twinkle Little Star." Around the same time in 1823 in America, Clement Moore wrote, "A Visit From St. Nicholas." Each of these two favorites were loved by English and American children alike. Also in America, in verse, later to become a story, was "The Three Bears" by Eleanor Mure.

LITERATURE PUBLISHING: RHYME ILLUSTRATIONS.

In the early nineteenth century, the didacticism, or teaching, in literature began to lessen its strangle-hold on morality. The by-gone eras had instilled their religious teachings well and their practice had become habit. Children's literature was being published in England profusely. The toy book idea, first introduced by Newberry was published in great quantities, and overflowing with idealistic verses. Their appeal was further enhanced through unique interpretations by many various illustrators in England. Rhymes were illustrated as water color, wood cuts, copper plate etchings, and steel engravings. Kate Greenway began as an illustrator in this period, and Hodges and Steinfurst (1980) report that Charles and Mary Lamb successfully set out to produce poetry with the grandest illustrations ever seen. They illustrated and revised "Shakespeare's Tales," the "Adventures of Ulysses," and "Poetry For Children" which was very rhythmic and soothing. The French fairy tales were collected, revised, and considered gorgeously illustrated. Germany introduced the fantasy-filled fairy tales by the brothers Grimm, illustrated in even a different and spell-binding manner with many of the fairy tales, both French and German, utilizing rhymes in their text. The whimsical poems, the fairy tales, and the poems of the toy books brought about a great change in children's literature as recounted by Hodges and Steinfurst (1980).

WOMEN AUTHORS REVISITED: MAGAZINES. MORALITY. EDUCATION.

The nineteenth century of England was the colonial period in

America. Americans had many English literature books but there were only a few American written books. Those that were, were very similar to their English counterparts. By the middle of the nineteenth century, books were written mostly by female writers in England and America, with the books being directed toward education and morality. In America, Meigs, Eaton, Nesbitt, and Viguers (1976) reported that magazines for children were now in evidence which were also aimed toward social manners and domestic abilities. For adults the emphasis was on anti-slavery and rights for women. Hodges and Steinfirst (1980) stated that many of the women authors in history have not been remembered, however some are better remembered than others. Among the latter are Sarah Hale, who gave us "Mary Had A Little Lamb", and Lydia Child who wrote "Over the River And Through The Woods." Books, poetry, and rhymes were centered on living conditions with pioneer and indian life often being the theme. William Holmes McGuffey wrote the McGuffey Readers which contained prose and poetry collections by other well remembered authors, both American and English, such as Shakespeare, Longfellow, Irving, and others. The McGuffey readers are credited with creating a curiosity and desire for continued interest in reading. It was generally acclaimed that lending charm to these books were their creative illustrations.

VICTORIAN PERIOD: ADVENTURE IN RHYME. FAIRY TALES.

By the near middle of the nineteenth century, around 1830, Queen Victoria was crowned. Before her reign the excitement in children's literature had begun to quiet down, but during her era, children's

literature became re-energized. Industrial change was prevalent in England and author's styles began to reflect this change. Catherine Sinclair was one of the first writers to write adventure stories, and Hans Christian Andersen of Denmark contributed the third set of famous fairy tales after Perrault of France and the Grimm brothers of Germany. His fairy tales were from his own imagination, rather than collected and rewritten existing stories from the past as were those of France and Germany. His tales too, contained rhyme. New beginnings for literature in England paralleled the pioneer period in America as well.

GOLDEN AGE: NONSENSE VERSE. PLEASURE BASED. IMAGINATIVE.

The twenty-five years that followed in England, 1850-1875, were known as the "Golden-Age" of children's literature according to Hodges and Steinfurst (1980). Authors were releasing their wildest and most absurd imaginations in their works. Among others, three of the most famous were: Edward Lear, who wrote "A Book of Nonsense Verse" in 1846; Lewis Carroll, who wrote "Alice's Adventures In Wonderland" in 1865; and Charles Dickens, who wrote "A Christmas Carol." Verse can be found in each. All wrote solely for the pleasure of children, with no religious teaching, moral lessons, nor lessons on manners and courtesy. They were honest and humorous, and prolific in nonsense. Authors began to devise literature appropriate for separate age groups and sexes of children. For boys, books were about adventure with heroes and heroines, manliness, patriotism, and leadership. Girls' books were about religion, nature, socializing and feelings about Mid-Victorian life. R.M. Ballantyne wrote such stories for boys, and Louisa May Alcott gave

domestic stories for girls in her "Little Women" in 1868. The poetry of the Victorian period reflected the same. It was considered exciting, whimsical, naturalistic, simple, direct, and memorable. Prose of this period was more prolific than poetry.

GILDED AGE: AMERICAN DREAM. PERIODICALS. PROMINENT WRITERS.

The first part of the nineteenth century in England was the "Golden Age" for literature. The last part of the century in America was the "Gilded Age." as the outline explains in Hodges and Steinfirst (1980). The civil war was over and affluence was spreading, creating a larger middle class. In both England and America schools and writings were now plentiful. The American dream became a fulfilled wish. "The Pledge of Allegiance To The Flag" was composed in 1892 to celebrate 400 years since America's discovery and appealed to both children and adults. By now periodicals were present in addition to books and magazines. Writing was still focused on pleasure, but many stories and poems were evident about the past which assured remembrance and reverence. In both England and America, the increased middle-class meant more exposure to books for the masses. Stories and poems reflected on family, as well as adventure. Rhymes and rhythms were brought into prominence by such well known authors as Tennyson, Elizabeth and Robert Browning, and Robert Louis Stevenson. Stevenson was regarded as the golden poet for children with his "Child's Garden of Verses." published in 1885, as related by both Hodges and Steinfirst (1980) and Meigs et al (1969). Humorous spoofs were being written on the bestiary rhymes of the old monasteries and the old alphabet rhymes

of the Puritan period, providing hilarious fun for children and adults while preserving a heritage. Again, the illustrators lent charm to these works with their varying imagery. Walter Crane, Randolph Caldecott and Kate Greenaway were regarded as the first three illustrators of the nineteenth century, and Howard Pyle, the most famous. Beatrix Potter was highly regarded as one, who later wrote poetry as well in the twentieth century (Hodges and Steinfirst 1980).

TWENTIETH CENTURY: TECHNOLOGY. POETRY. PROPHECY. PROSPERITY.

The twentieth century is a century unique and innovative unto itself with it's modern technology. Never has the literature, so cherished in the past by children, been shared with so many in the present; across all social classes, cultures and nations, through the mediums of radio, movies, theatre, television, videos, film strips, musical recordings and cassettes. In newspapers, magazines, libraries, book stores, schools, and homes can be found something that rhymes, is rhythmical or lyrical. Poets are many, from the published professional to the nursery and preschool child author. Rhyme is changing, and at the same time, remains the same. Today we have the progression from the ballads, to rhythm and blues, rock and roll, or to rap, either sung or spoken. But we still have the bible verses, the catechisms, and the ABC's. Contemporary poets are many with great range and versatility. Some of the better known twentieth century poets are Laura Richards, Walter de la Mare, Robert Frost, Carl Sandburg, A.A. Milne, Langston Hughes, Paul L. Dunbar, Eve Miriam, Gwendolyn Brooks, Myra Cohn Livingston, Shel Silverstein, Eloise Greenfield, Mya Angelou, and Nikkie

Giovanni to name only a very few.

In the present's quest for affluence and recognition, let us not forget that there are basic tenents that have remained with us always; religion and morality, education and learning, pleasure and enjoyment. It is my desire through this offering to have opened your eyes that tradition prevails. It is my wish that I have dangled before you a tantalizing bell of a creatively beautiful form of expression; poetry, and that you are salivating to learn more and to seek selections by the above authors, as well as others, with the clarity of conviction that you will be encouraged to expose our young to it in the cradle and onward in order to extend and preserve a cherished and honored tradition for centuries to come.

Research has found that those who hear and learn poetry and rhyme daily at a tender young age, learn to read and enjoy reading and literature earlier, faster, and better. I invite you to present to little children everywhere, a chance to learn to love rhyme and poetry, to read it, enjoy it, and some day produce it for posterity as a conscious wish. Here's to an emergent and sustaining literary society.

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